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ABSTRACT

This book presents lesson plans, developed by special education teachers and graduate students, which use art across the special education curriculum. Preliminary information offers general guidelines for using the lessons and describes characteristics of students with disabilities, with emphasis on students with emotional disturbances. The lessons are designed to develop the following skills in students with emotional handicaps and learning disorders: visual perceptual skills, tracking, scanning, visual analysis, visual memory, visual closure, visual imagery, and affective skills. Lesson plans are in a standard format containing the following 12 basic elements: topic, aims, instructional objectives, behavioral objectives, vocabulary/terms, motivation, development, intercurriculum application, materials, value/assessment, homework, and references. Lesson plans are grouped by curriculum areas including computers, English, mathematics, reading, science, social skills and communication skills development, social studies, and writing. Also provided are a list of helpful agencies and resources (many in New York City), a bibliography of 15 items, a list of the teacher participants, an index by curriculum area, and a list of New York City Teacher Centers. (DB)

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CENTERING ON . . .

Using Art Activities to Enrich the Curriculum for Special Education Students

edited by ELLEN PLISKIN
Martin Luther King Jr., High School

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THE NEW YORK CITY TEACHER CENTERS CONSORTIUM

The New York City Teacher Centers Consortium is a cooperative project initiated by the United Federation of Teachers and works collaboratively with the UFT, the New York City Board of Education, and participating school districts, as well as metropolitan area universities and cultural institutions. This model network is organized to respond quickly and thoughtfully to school system priorities and individual practitioner needs.

The Teacher Center Project supports the concept that in-service is most successful when the participant is a stakeholder who has been freely involved in all stages of staff development. The Teacher Center begins by assessing teacher needs and then plans and implements activities responsive to those needs. The environment of the service (in-class, on-site, workshop, individual consultation, etc.) is suited to the needs of the participant. The Center utilizes the expertise of practicing teachers, often joining them with consultants, researchers, and scholars.

The Project offers on-site support services, in a collegial setting, to individuals and groups of New York City teachers who want to examine, develop, or try out instructional strategies, classroom management procedures, or curriculum approaches. A variety of staff development methods are applied, including consultation, demonstration, modeling, training, and coaching.

Its outreach programs include after-school courses and workshops based on the professional needs and interests of teachers; technical assistance to schools and districts in the implementation of new programs and priorities; and citywide conferences and institutes tailored to the needs of the educational community.

It is the mission of the Teacher Center to promote professionalism, foster collegiality, help improve the school as a workplace, and work toward heightening teachers' sense of control and purpose in their professional lives.

A listing of the current staff and sites of the Teacher Centers appears at the end of this book.

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FOREWORD

The New York City Teacher Centers Consortium is involved in the development of teacher-created educational materials and their dissemination to classrooms throughout New York City to enhance teaching and learning. This book, compiled by New York City teacher Ellen Pliskin, is a welcome addition to the Project's diverse publications. The instructional activities presented within were created and tried out by over thirty New York City teachers, who found them effective in meeting the needs of special education students. These strategies can be used to stimulate individual creativity in conjunction with ongoing content area instruction.

In our effort to promote the sharing of successful teaching practices within and among schools, we invite teachers' comments and encourage you to submit your original books and other educational materials to use for possible further publication.

Please send to: New York City Teacher Centers
Consortium-Publications
48 East 21st Street-6th Floor
New York, New York 10010

Myrna Cooper
Director

ABOUT THE AUTHOR

ELLEN PLISKIN has been a Special Education Teacher at Martin Luther King Jr., High School for the past nine years, as well as an Adjunct Assistant Professor at Fordham University, in the Graduate School of Education. She has developed a self-contained arts program designed for the emotionally disturbed, learning disabled and physically handicapped students.

She is also an artist who has had many area exhibits and whose works are in both private and public collections in New York and Connecticut.

Ms. Pliskin has incorporated many museum and gallery trips into her art programs and in the Spring of 1985 acted as a consultant to the Museum of Modern Art's Department of Education on the topic: "Special Education, the Museum as Resource."

Her educational background spans the fields of Special Education and Arts Education on both the elementary and secondary level as well as extensive study in the fine arts.

The author wishes to acknowledge Roni Wattman, Teacher Specialist at Martin Luther King Jr., High School, who originally suggested the writing of this guide and special thanks are due to Clare Cohen, Assistant Director of the Teacher Centers, Lee Liss, Executive Assistant and Johanna Mosca, Teacher Specialist, for their generous time and help in the preparation of this manuscript.

AUTHOR'S INTRODUCTION

For three years I have been teaching educators who are graduate students how to use art across the Special Education curriculum. This book includes original lesson plans developed by the participants in response to requirements I established as an instructor of the course "Curriculum Practices for Children with Emotional Handicaps" with the Teacher Centers Consortium-sponsored afterschool program, and Fordham University Graduate School of Education.

As part of this course, each participant constructs a forty minute developmental lesson which incorporates some aspect of art into a particular subject area. At the end of the course every participant has at least fifteen or twenty original lesson plans. The participants are teachers, guidance counselors and administrators. Some have been working in their field for many years and some have just begun. I set up the class as a sharing experience so that we may all come away from the course wanting to inspire our own Special Education students with a fresh way of looking at often dull course material.

Everyone benefits from the creativity of the participants and the quality of their lessons. I discovered this for a fact, when as a Special Education teacher, I was asked to attend a conference dealing with innovative teaching techniques. A Special Education supervisor from one of New York City's High Schools introduced us to a video which showed us a lesson he was particularly proud of. A new teacher was incorporating art into an English lesson for a group of emotionally disturbed tenth graders. They were mesmerized by her delivery and motivational device and I could not stop smiling because the teacher was one of my graduate students, and she was using a lesson plan developed by another teacher in our class the week before. All this seemed to come full circle and convinced me that these teacher-generated lesson plans are so well thought out and creative that they should be put together in a guide and used by as many people as possible.

The guide has been prepared to help you utilize the art materials effectively. It is divided into subject areas. Although each lesson plan has been labeled indicating grade level, every lesson can still be adapted and further modified to meet the needs of the teacher teaching that lesson. For example, the "Model Theatre" lesson, written by Bob Heath, was designed for use with a high school population; however, I know it is being used in a second grade class to highlight a story reading hour.

USING THE LESSONS

The lessons are appropriate for the various range of ability levels found in a Special Education setting; they provide activities to respond to the needs of Special Education students, who often need motivation to succeed in academic subject areas.

When using these lessons, please keep the following in mind:

1. Be safety conscious. Learn about the materials that you are using by reading the manufacturer's labels. Always have the materials ready. Try the activity yourself before presenting it. You will be more aware of the levels and abilities needed to complete the lesson. Demonstrate the care and use of materials. Take note of any cautions as they appear in individual lessons.

2. In a self-contained classroom setting, materials can be placed in an easily reachable place and students can proceed at their own pace. The teacher, however, should always have control over the materials and use student monitors to assist other students in obtaining and returning their supplies. The teacher should also be aware of the population involved and make the necessary modifications in the materials to be used as well as decide on the appropriateness of the lesson chosen.

3. Materials which are not to be used for that day should be kept in a locked storage closet.

4. Although every lesson is a planned forty minute lesson, each can be divided into two or more working periods if necessary. I have sometimes taken one or two weeks to work on a lesson. Allow plenty of time in which to complete each lesson and don't be afraid to build it into a complete unit of Math, Social Studies, Language Arts and so forth.

5. With the assistance of the Educational Assistant, you can break your class into small groups for lessons with more attention to individual needs.

6. Encourage individuality and originality. Encourage the students to discover things for themselves, to be resourceful. This will develop the skills and techniques necessary to communicate ideas and self-expression.

7. Do let the students share their work with each other, either while they are working or when the activities are completed. It's exciting and often motivating to see what others are doing.

8. Display the work of all students; this will develop imagination as students see things from many points of view in the light of the discoveries made.

9. Most of all, let art motivate students to the many possibilities that exist for integrating the curriculum by making art a HAPPY HAPPENING!

The **LESSON PLANS** are in the following format and contain twelve basic elements:

TOPIC:	The subject to be covered
AIMS:	The major goals of the lesson
INSTRUCTIONAL OBJECTIVES:	The objectives that the students will demonstrate in the area of art
BEHAVIORAL OBJECTIVES:	The objectives that the students will demonstrate in terms of the Special Education goals
VOCABULARY/TERMS	Art vocabulary and subject area vocabulary which will be emphasized in the lesson
MOTIVATION:	An activity that will pique interest in the lesson's topic
DEVELOPMENT:	The methods and activities to be engaged in by the students during the lesson
INTERCURRICULUM APPLICATION:	Math, English, Social Studies, Science, Economics, Reading, Writing, Social Skills development
MATERIALS:	The tools to be used in the lesson
VALUE/ASSESSMENT:	Evaluation of curriculum objectives and Special Education goals
HOMEWORK:	Follow-up activities to reinforce the learning of the lesson
REFERENCES:	Special materials or resources used, such as books, records and so forth

THE SPECIAL EDUCATION STUDENT

I have often been asked to describe a Special Education student in terms of characteristics. Naturally these characteristics vary with each individual student in terms of degree and frequency. All of the characteristics listed below do not appear all of the time and are presented here as part of a clinician's process of identification. These definitions taken from the New York City Board of Education's 1985 manual, EDUCATIONAL SERVICES FOR STUDENTS WITH HANDICAPPING CONDITIONS, may be used as a reference and resource. I have used them, but have always tried to address myself to a student's needs and how I, as a teacher, can best meet those needs. There is no doubt that these students need extra care. They have very special needs, which often are very demanding and challenging. However, the rewards to both student and teacher are tremendous and the satisfaction of their accomplishments is great!

Some characteristics of students who have been clinically identified as Emotionally Disturbed:

Learning Characteristics:

The student's performance demonstrates intellectual functioning which falls within the average, above average, and below average range of functioning. The student requires additional practice and reinforcement using modified instructional strategies and techniques in order to acquire skills and information.

Social Development:

The student's social development significantly interferes with acquisition of learning. The student demonstrates significant difficulties in the acquisition and generalization of social skill development in: managing self control; interacting appropriately with others and the environment; and understanding social/emotional situations. The student has a poor self-image and self-realization.

Management Needs:

Based upon the combined academic and social needs, the student requires a smaller instructional group for learning and constant adult-directed supervision in order to engage in learning and to maintain appropriate levels of social behaviors in the classroom and in various social settings.

Some characteristics of students who have been clinically identified as Learning Disabled:

Learning Characteristics:

The student has difficulty in one of more areas of learning brought on by some physiological problem. The brain disorder may be caused by poor sensory integration or by the inability to process information received through the various senses. There are numerous types of disorders that may be evidenced by learning disabled students.

Dyslexia:
--Disturbance in the ability to read

Dysgraphia:
--Extremely poor handwriting

Perceptual disorder:
--Inability to interpret correctly what is seen

Fine Motor Skills:
--Small muscle actions such as those involved in eye-hand coordination, reaching, grasping, and object manipulation

Lack of directionality:
--Inability to distinguish left from right, up from down

Short attention span:
--Concentration problems, with difficulty in focusing attention and holding it on one thing

Cognitive Disability:
--Disorder in the formation or use of symbols and concepts during thinking, reasoning, planning, and problem solving

Short term memory:
--Difficulty in retaining information

Hyperactivity:
--Excessive, nonpurposeful movement and impulsivity

Affective Skills:
--Poor self image

Management Needs:

The student requires modified instructional strategies and techniques in order to acquire and retain information. The student requires a smaller instructional group setting with individual attention for learning as well as a development of self-concept.

AN OVERVIEW OF ART IN RELATION TO CHILDREN WITH EMOTIONAL HANDICAPS AND LEARNING DISORDERS

Perceptual and sensory experiences are the foundation of cognitive growth. Perceptual and language processes are generally considered the two categories basic to learning and the acquisition of other skills. Art often offers the stimuli for students to focus and foster individual worth, gain self-respect and insights through recognition of their artistic achievement.

The lessons in this book work to develop the following skills:

VISUAL PERCEPTUAL SKILLS
To perceive, recognize and identify colors, shapes, spatial and figure ground relationships, and spatial orientation.

TRACKING
To move the eye over the subject matter, following a predetermined sequence.

SCANNING
To move the eye over the subject matter, noticing special details.

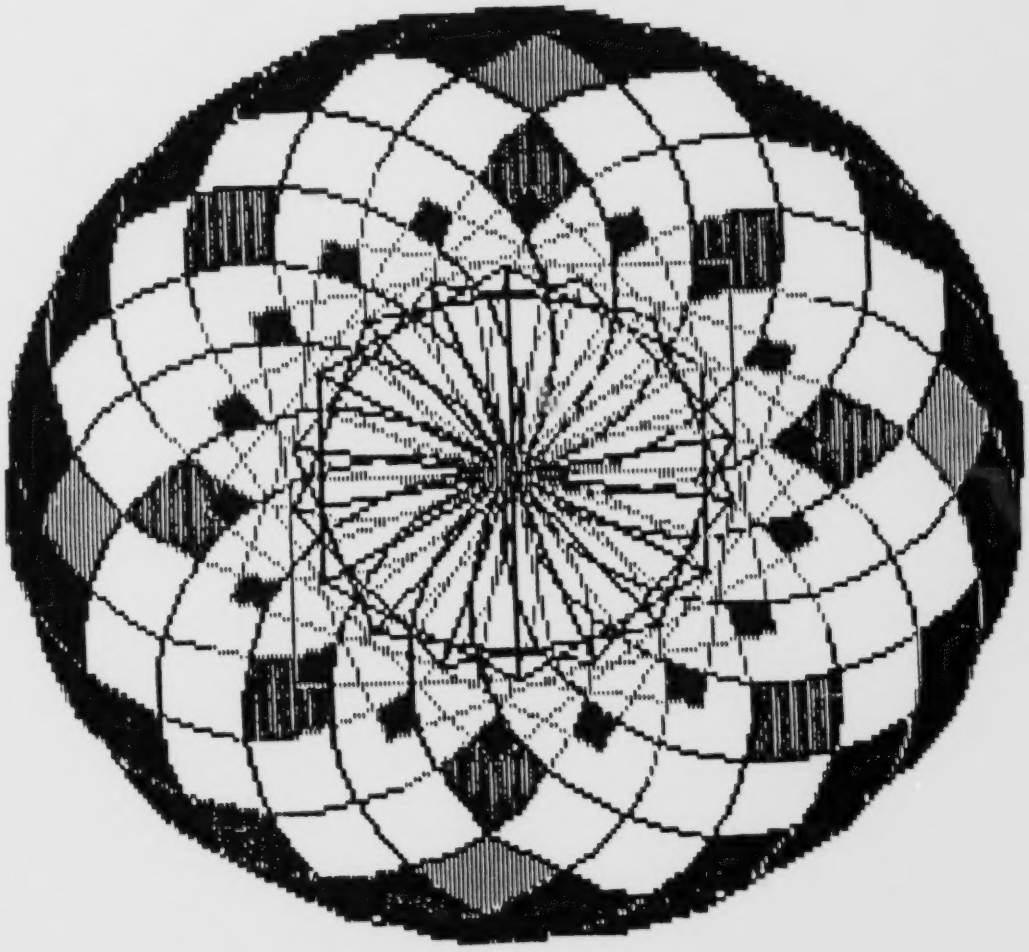
VISUAL ANALYSIS
To interpret and give meaning to visual symbols, perceiving relationships and making comparisons between visual data.

VISUAL MEMORY
To recall the shape, color, position or other visual details in the content of a work after it has been removed from view.

VISUAL CLOSURE
To fill the spaces between diverse objects. To recognize negative space as a unifying factor and to fill in details from incomplete data.

VISUAL IMAGERY
To develop imagination and the flow of ideas and experience.

AFFECTIVE SKILLS
To develop self-image and self-realization and self-concept. To develop flexibility and creativity.



COMPUTERS

RITA JACKLER **CURRICULUM AREA:** Computer/Writing
GRADES: K-6

LESSON PLAN

TOPIC: Computer Art

AIM: To design a picture on the computer using graphics software such as "The Print Shop" and "Color-Me"

INSTRUCTIONAL OBJECTIVES: Students will be able to use the computer to design a drawing (abstract or realistic) of their own, which can be printed on paper

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Synthesis Skills through the bringing together of the individual details, objects, symbols and then giving them interpretive meaning;

Creativity Skills through organizing line, shape and pattern for self-expression;

Fine Motor Skills through the manipulation of the joystick or keyboard.

VOCABULARY/TERMS:

REALISTIC ART - that which is closest to the real thing

ABSTRACT ART - that which is closest to being just an idea

CONTOUR - the basic outline of an object

GRAPHICS - computer generated artwork

MOTIVATION:

To distinguish between realistic and abstract artwork, choose an object and have half the class draw it as close to the real thing as possible and have the other half of the class draw a simple line-drawing of the same object.

Show different samples of realistic and abstract artwork created by the computer.

DEVELOPMENT:

--Demonstrate how to manipulate the joystick to create different effects using the graphic editor part of "The Print Shop" disk.
--Explain how to use the keys Control-C to clear the screen and Control-E to erase anything on the screen.
--Discuss the other control keys, using a Rexograph sheet so they can follow along.
--Think of a simple object or concept that students can translate onto the computer screen.
--Create the contour of the object they are drawing. (Some may sketch their drawing at their seat before taking turns at the computer).
--Pupils may experiment with the line and shape options in the particular graphics software being used.
--Demonstrate how to save the finished graphic on a data disk.
--Then print out the graphic using the "sign" part of "The Print Shop".
--Have children mount their graphics on construction paper. (See samples which follow)

INTERCURRICULUM APPLICATION:

This lesson can be used in language arts as a motivation for creative writing. The children can write stories to relate to their artwork. Then they can use a word-processing program to print the stories and attach them to their artwork.

MATERIALS:

Computer, printer, joystick, "The Print Shop" software program, Milliken Word-Processing Program, construction paper, markers and glue

VALUE/ASSESSMENT:

Have the children share their artwork and their stories.
Discuss whether artwork is realistic or abstract.
Discuss some of the strengths and weaknesses of using the computer to create artwork.
Display the completed work on the bulletin board.

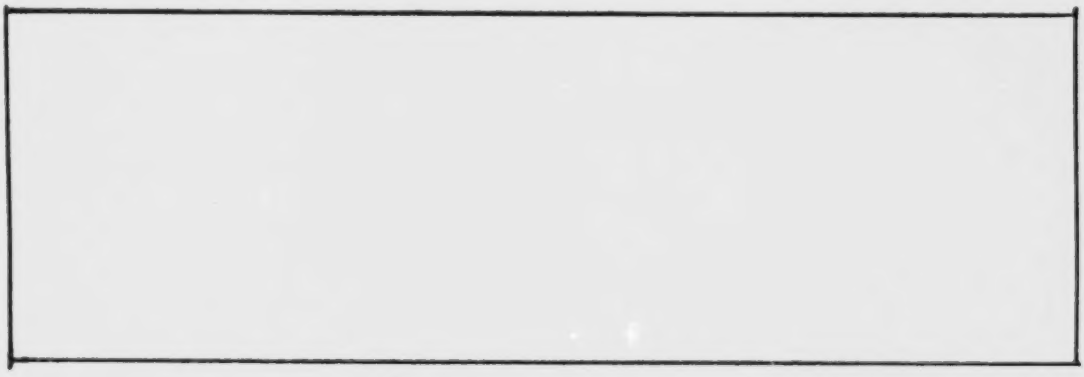
REFERENCES:

GRAPHIC ARTS SOFTWARE

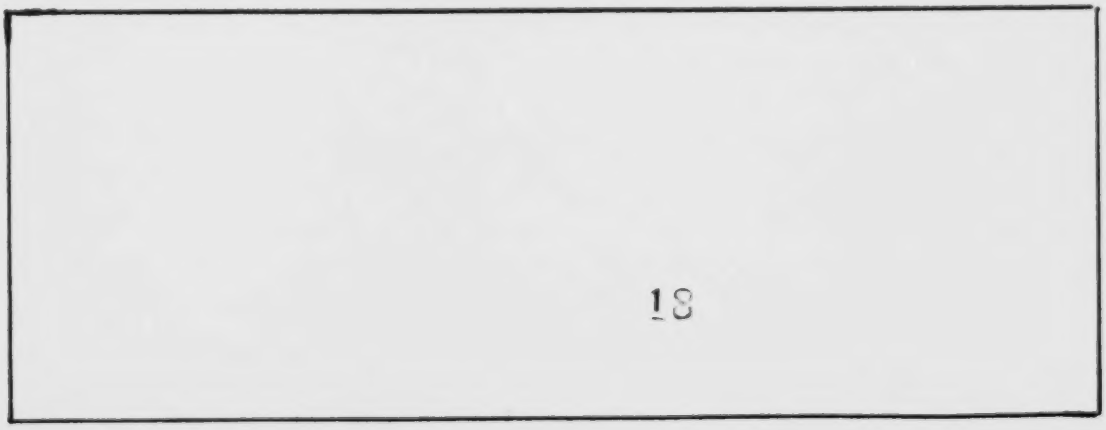
Blazing Paddles	--Baudville Software
Dazzle Draw	--Broderbund Software
Stickybear Drawing	--Weekly Reader Family Software
Color-Me	--Mindscape
IBM Drawing Assistant	--IBM

COLOR - ME SCREENS

DRAW	FILL	MENU	OOPS!
TEXT			



LOAD DISK	SAVE DISK	MENU	BIG DOTS
PRINT PAGE	ERASE PAGE	CUT AND PASTE	QUIT

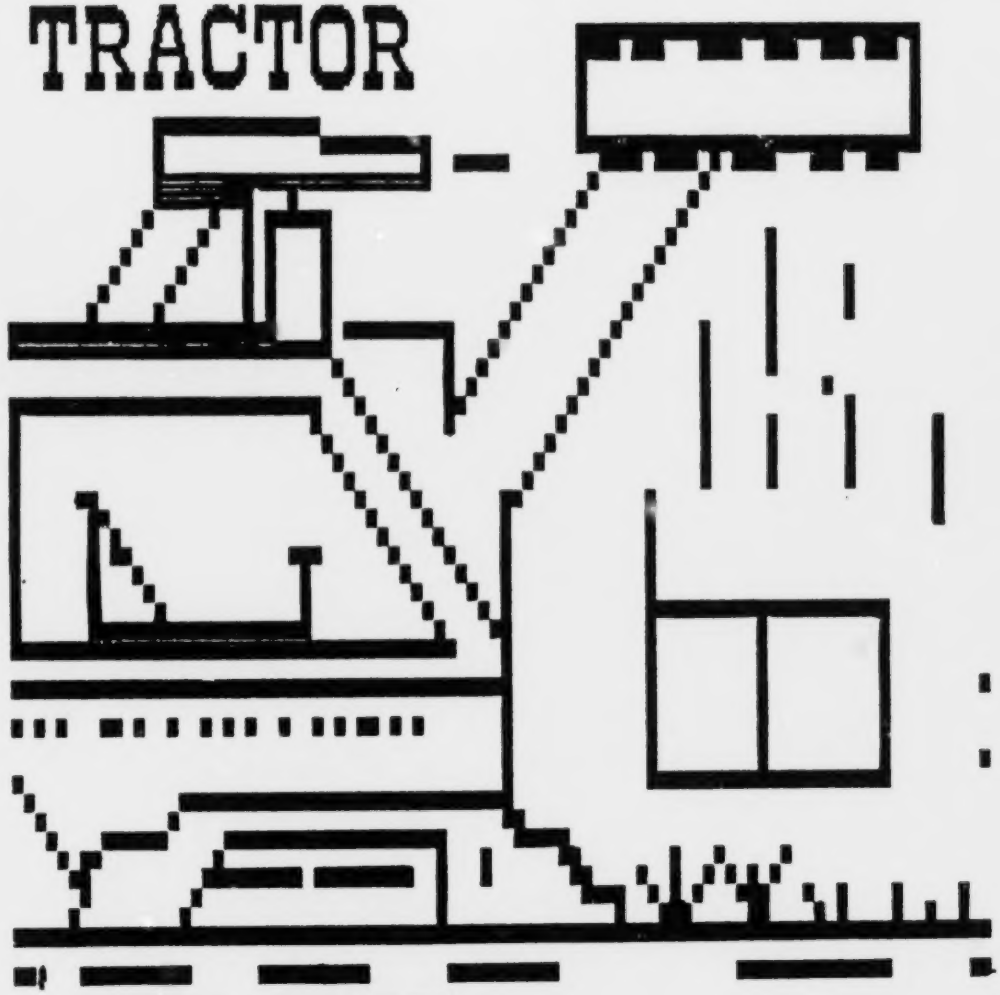


X-45 Y-54

PRINT SHOP-
(GRAPHIC EDITOR)

I	MOVE
J K	CURSOR
M	
D-DRAW	
E-ERASE	
CTRL-G	GET
CTRL-S	SAVE
CTRL-C	CLEAR
CTRL-D	DEVICE
CTRL-P	PRINT
CTRL-Q	QUIT

TRACTOR



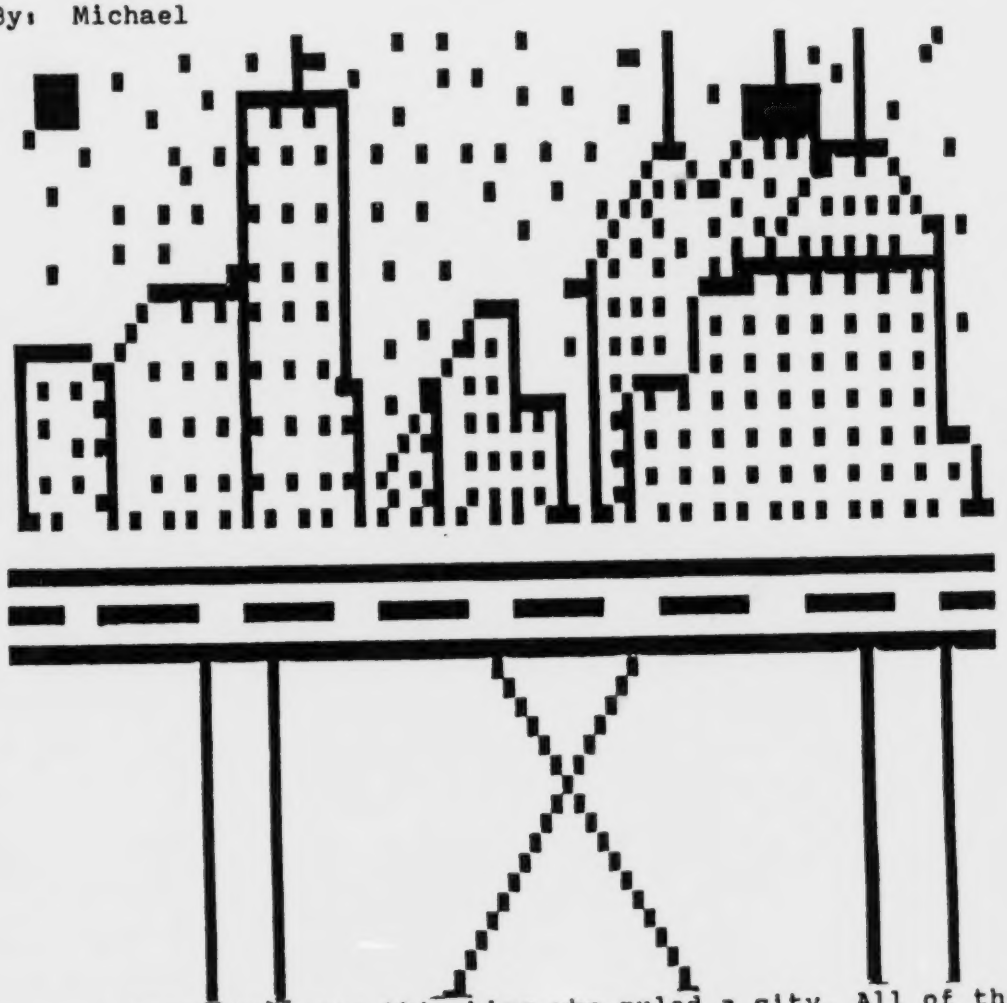
BY RAUL

This is a tractor. He talks to me and he helps me pick up things. I'm going to tell a story about my tractor.

Once there was this old computer. It was in the junkyard. So I went into the junkyard to look at it. I felt sorry for the computer. Just then I saw a shooting star and I wished that he was a tractor. So the computer turned into a big giant tractor. Then he talked to me. And I said,"pick up all the junk that I have in my yard!" And he did.

A FREE CITY

By: Michael



Once there was this king who ruled a city. All of the kids in the city decided that they were going to run the king out of the city. So they stayed up all night thinking of a plan. Finally a kid got up and said, "let's bomb his house."

So they got all their money and put it together. It came out to $10,000,925 and they bought ten fighter planes. They all fit. They flew over the king's house and dropped bombs and missiles. The next morning, the planes were buried and out of sight. The king and his guards were dead. The city was free again!

ANDREA LEVINE

CURRICULUM AREA: Computer/Math
GRADES: 7-12

LESSON PLAN

TOPIC: Computer Art/"Turtle Graphics"

AIM: To create and print line designs on a computer

INSTRUCTIONAL OBJECTIVES: Students will be able to generate and print basic line designs through the use of a computer

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through the manual use of the keyboard to create visual imagery;

General Visual Acuity through the perception, recognition and identification of lines and color created on the terminal screen;

Tracking Skills through moving the eye over the screen, and following the line work and color changes;

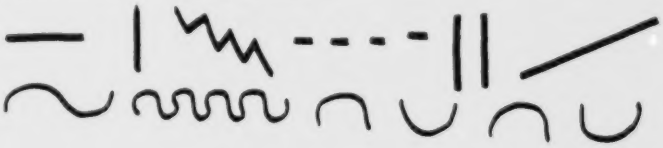
Affective Skills through the forming and printing of their original designs.

VOCABULARY/TERMS:

PATTERN - The effect produced by the repetition of many similar design motifs on a surface

STRAIGHT LINES - horizontal, vertical, jagged, broken, parallel, diagonal

CURVED LINES -



Computer Terms:

COMPUTER TERMINAL, SOFTWARE, FLOPPY DISK, PRINTER, KEYBOARD, "BOOT UP", LOAD

ART HISTORY:

Piet Mondrian - 20th Century Dutch artist who used the grid

Islamic art - 15th Century art which used geometric patterns

MOTIVATION:

Show students examples of computer generated line designs.
Display the work created by the Dutch artist Piet Mondrian who used a grid to create his work.

DEVELOPMENT:

--In the computer room give each student the floppy disk, "Turtle Graphics" and a sheet of instructions for the keys that they will be using the on computer keyboard.
--Show each student how to turn the computer on and boot up the disk.
--Each student will experiment with the program using the line.
--Have the students use the commands speed, erase, and color.
--Have the students use the commands which will give them
--curves.
--Have the students select the design that they want printed.
--Have the students print their designs.
(See samples which follow)

INTERCURRICULUM APPLICATION:

This lesson naturally ties in with any computer class and can be applied to geometry lessons.
It can also be used for floor plans in relation to architecture.

MATERIALS:

Computer, printer, "Turtle Graphics" software, magic markers, paint, paper, opaque projector

VALUE/ASSESSMENT:

Display the completed art work and discuss the original designs.
Look for the various shapes that the students have developed with the use of the computer program.

REFERENCES:

Graphic Arts Software
Turtle Graphics

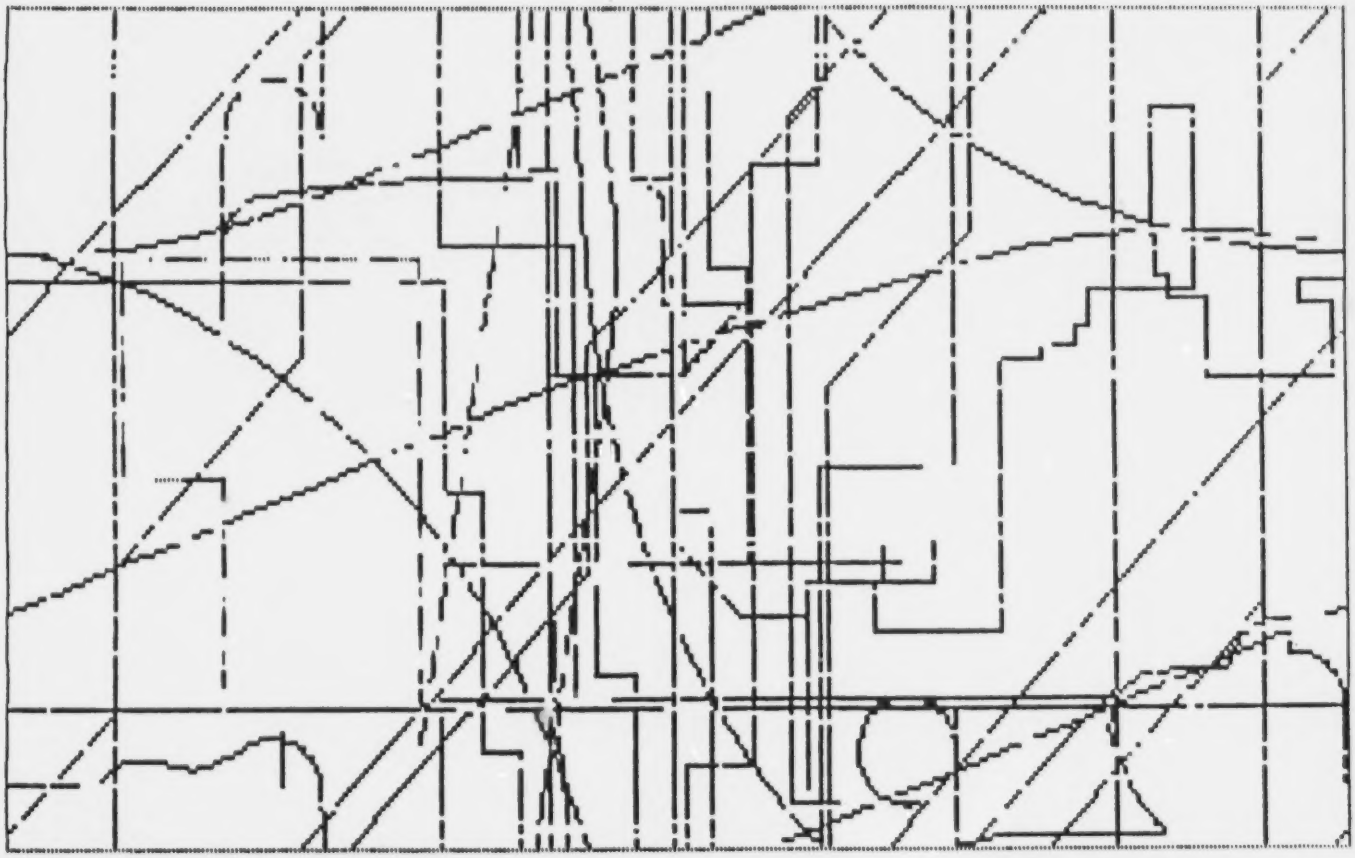
TURTLE DRAW COMMANDS

TO USE TURTLE DRAW, THE FOLLOWING KEYSTROKES ARE USED:

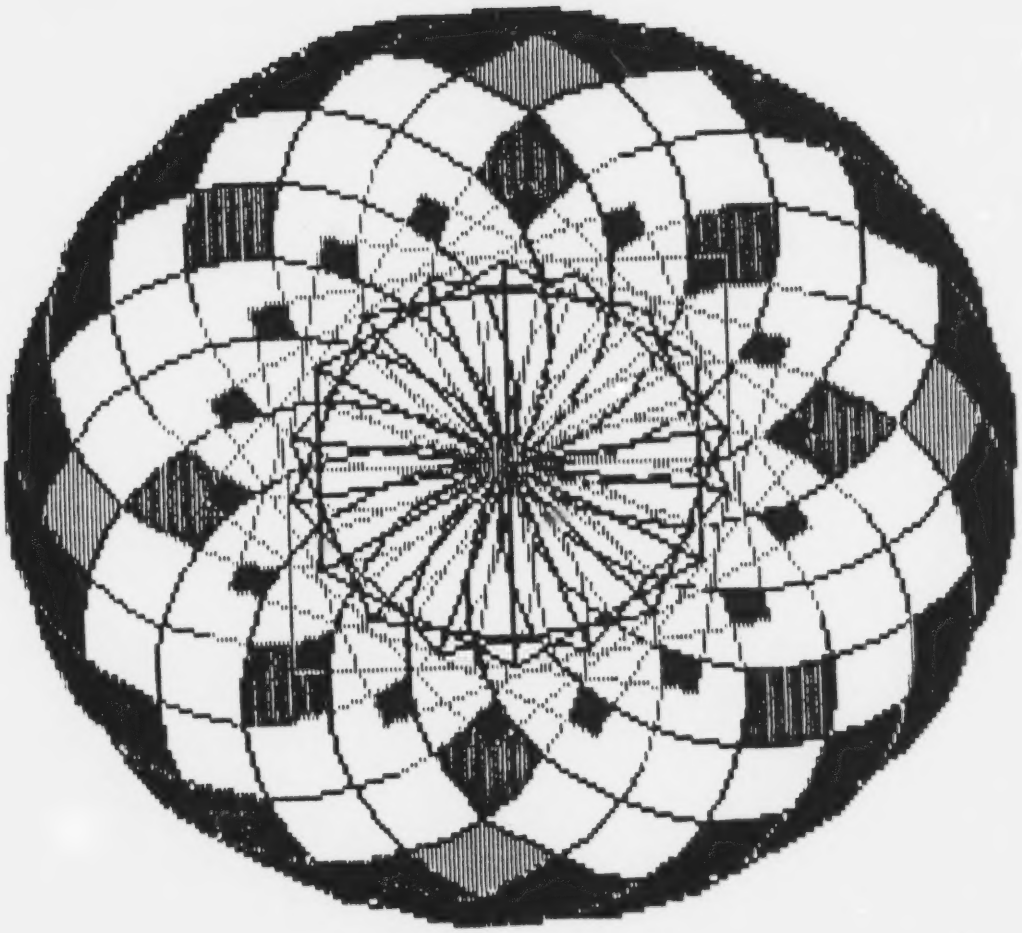
```
F1   :  Moves the turtle to the left in a circle
F2   :  Moves the turtle to the right in a circle
0-9  :  Sets the speed of the turtle
0    :  Stops the turtle
9    :  Speeds the turtle up quite fast
T    :  Turns the turtle off/on making the turtle appear and
        disappear
C    :  Turns the colors on
P    :  Stops and starts the turtle from drawing a line
W    :  Stops and starts the turtle from wrapping around
H    :  Resets the screen to start over
M    :  Resets the screen to start over

Directional cursor keys (arrows) direct the turtle
accordingly :  North, South, East, West

HOME:  Directs the turtle Northwest
END :  Directs the turtle Northwest
PgUp:  Directs the turtle Northeast
```



SPEED:0-9 TOGGLES:Pen,Wrap,Turtle,Color
TURN: F1,F2, HOME: +, RES: Hi,Med



ENGLISH

KAREN A. MELENDEZ-HUTT

CURRICULUM AREA:
English/Oral Language
GRADES: K-6

LESSON PLAN

TOPIC: English as a Second Language/Music

AIM: To learn the song, "Listen To The Water," by Bob Schneider, using water dance motions

INSTRUCTIONAL OBJECTIVES: Students will be able to improve their oral language through the use of music and movement

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through the coordination of the musical phrasing with specific hand motions made up by the pupils for birds, fish, ducks and flowers;

Creativity Skills through naming the four things that were "seen" in the song and making up motions for birds, fish, ducks and flowers;

Aural/Oral Language Skills through using the imperative (command form) - Listen to the water.
Using the past tense - We saw some birds (fish, ducks, flowers) by the waterside.
Using plurals - birds, ducks, flowers and fish.

VOCABULARY/TERMS:

BIRDS, FISH, DUCKS, FLOWERS, WATERSIDE, RIVER, ROLLING
MURAL - A large artwork which conveys a story or has a theme and is usually displayed on a wall or board

MOTIVATION:

Draw a semantic map having the children name things that might appear on, by or near a river.

DEVELOPMENT:

--Work on a semantic map for a river.
--Teach water dance motions to the chorus.
--Play the tape or a record and have everybody join in on the chorus as they are able.
--Ask what four things were seen in the song.
--Add the words to the list on the board or circle them if they are already present (from the motivational activity).
--Encourage children to make up motions for birds, fish, ducks and flowers.
--Play the tape and add movements for the animals.

INTERCURRICULUM APPLICATION:

Introduce some geography concepts.
Older children can find rivers on maps, trace them from their origin to the sea, calculate length, locate and name ports and so forth.
Have pictures of rivers available and discuss what they show about life along various great rivers of the world.

"Draw and Talk" Activity:

Play the music as the children work together in groups on large pictures of a river scene.
You might use a long roll of paper for a mural and assign groups to various points on the paper.
Let them cooperate with the groups on either side to make sure that their parts fit together.
You can give the children information about rivers, for example - rivers begin in the mountains and lakes; they flow through cities and the country; they flow into the sea.
Your children can decide whether or not to illustrate this information.
When the drawing is complete, ask questions beginning with words such as <u>where, what, how many, what color.</u>

MATERIALS:

Tape recorder or record player, cassette tape or record of a children's song which describes a river scene, a forest scene or a park environment with animals, large mural paper, markers

VALUE/ASSESSMENT:

Discuss other things seen by, on, or near a river that could be sung about.
Have children make up their own verses.
Look at the mural when it is completed and talk about the river scene.

REFERENCES:

Bob Schneider, SHARING A SONG, "Listen to the Water" (see following page)

LYRICS AND VERSES FOR THE SONG "LISTEN TO THE WATER"
written by Bob Schneider

Oral Introduction:

We are standing by a stream of water.
What can you hear and see?

CHORUS

Listen to the water;
Listen to the water;

Rolling down the river.

Listen to the water;
Listen to the water;

Rolling down the river.

1st VERSE

We saw some birds by the waterside;
We saw some birds by the waterside;
we saw some birds by the waterside;

Oh, oh by the waterside.
Oh, oh by the waterside

(CHORUS)

2nd VERSE

We saw some fish by the waterside;
We saw some fish by the waterside;
We saw some fish by the waterside;

Oh, oh by the waterside.
Oh, oh by the waterside.

(CHORUS)

3rd VERSE

We saw some ducks by the waterside;
We saw some ducks by the waterside;
We saw some ducks by the waterside;

Oh, oh by the waterside.
Oh, oh by the waterside.

(CHORUS)

4th VERSE

We saw some flowers by the waterside;
We saw some flowers by the waterside;
We saw some flowers by the waterside;

Oh, oh by the waterside.
Oh, oh by the waterside.

(CHORUS)

E. Plutkin

BOB HEATH

CURRICULUM AREA: English/Theatre
GRADES: High School

LESSON PLAN

TOPIC: A Model Theatre

AIM: To draw, cut out, and assemble a model theatre

INSTRUCTIONAL OBJECTIVES: Students will design and construct a model of a simple theatre from materials provided. This will provide the centerpiece for a unit on art and stagecraft.

BEHAVIORAL OBJECTIVES: Students will develop their:

Visual Synthesis Skills through connecting ideas and shapes;

Visual Analysis Skills through organizing unrelated, and related shapes, objects and information into a finished product;

Visual-Motor Coordination through tracking;

Creativity Skills through the use of imagination.

VOCABULARY/TERMS:

STAGE	--A platform
PROSCENIUM/PROSCENIUM ARCH	--Those elements surrounding and creating the stage opening
TORMENTOR	--Those vertical and horizontal elements behind the proscenium arch creating the wings/ backstage area
BACKDROP/PAINTED DROP	--Painted or designed units to create and change scenes and locales
SET DESIGN	--The organization of stage elements to create a production
LEGS	--The vertical elements of a tormentor
BORDERS	--The horizontal elements of a tormentor
WINGS	--The area backstage hidden by the proscenium and tormentors
FLY	-- The area above the stage from which and to which drops and set pieces are lifted or "flown"

MOTIVATION:

Ask the students how many have been to the theatre?
What did they see?
Do they remember anything about the way the space was used to create different scenes?
Use programs and posters to show students the billing/listing of the technical and design staff-people who are trained to make a living creating the surroundings/sets for a play, musical, concert, opera, ballet and so forth.

DEVELOPMENT:

--Show the students a completed model theatre.
--Ask the students for ideas as to how the model works, how the space can be altered to change scenes and locales.
--Distribute the prepared pieces and assembling materials.
--Identify the labels on the pieces and discuss where they will be placed using the assembled model for reference.
--Have the students cut out and assemble the pieces into a model theatre along with the instructor (see attached plans and assembly directions).
--The theatres can be decorated, giving the models the individual identification of each student-designer.

INTERCURRICULUM APPLICATION:

This may be extended to an English, Speech and Drama lesson in which the story is read, a synopsis is written, and then the "play" is presented to the class.
This can be used as an individual or as a group project.

MATERIALS:

1 piece of cardboard 16 1/2" x 12"
1 piece of posterboard/proscenium design 16 1/2" x 12"
4 pieces of posterboard 9" x 12" for stage base
2 tormentors and spanners, and backdrop pre-drawn according to plans
glue, scissors, tape, colored markers, decorations

VALUE/ASSESSMENT:

Place the completed model theatres on the students' desks or at the back of the room to display and compare their work.
Begin to discuss how drops are flown, free standing sets, the ways the space can be used, curtains, lighting and so forth.

HOMEWORK:

Have the students bring in a story that they are familiar with and then list the different places/scenes that are involved in the action.
This would progress to selecting a story/play, designing and constructing the sets, presenting the story.

ASSEMBLY DIRECTIONS

MOUNTING ON CARDBOARD

To make the theater durable, mount the various assembly units on cardboard. Spread the glue over the cardboard. Lay the paper down on the mounting. Wipe glue away quickly. Set aside under a weight until dry.

To cut out the individual pieces, use a matt knife and a steel-edged ruler. Be careful the blade is sharp! Start by cutting out the straight edges. Where a piece is to be folded, score the line by cutting along it very lightly, then fold down. Have a disposable surface on which you can cut out the pieces. A large sheet of plywood or heavy cardboard is ideal.

HELPFUL HINTS

Read through all the instructions carefully before beginning the assembly.
Then follow the instructions exactly in the order presented. Before gluing any of the parts together, check for proper positioning and fit.
Orientation: as you, the spectator, face the stage, the left side is to your left, and the right side is to your right. That will be the meaning of "left" and "right" throughout these instructions.

ASSEMBLE THE PROSCENIUM (THE STAGE FRONT)

--Cut a piece of cardboard 16 1/2" x 12".
--Cut out the four pieces of the Stage Front, or Proscenium (the Proscenium Arch and the three strips labeled "Proscenium Left," "Proscenium Right" and "Proscenium Top").
--Cover the cardboard with glue and place the four pieces down in this order: Proscenium Left, Proscenium Arch,
--Proscenium Right and finally Proscenium Top. (See the Exploded Diagram on the next page of directions for the way these fit together.) Be sure to butt all the edges together smoothly.
--Cut out the large area in the Proscenium Arch and discard, forming the Stage Opening.
--The point where the Proscenium Left and the Proscenium Arch join must be scored from the back, so that the Proscenium
--Left can be folded forward like a wing at an angle. The same must be done where the Proscenium Right joins the Proscenium Arch.

ASSEMBLE THE STAGE BASE

--Cut a piece of cardboard 8 1/2" x 14".
--Glue the Stage Base to the cardboard. Cut out and separate the three pieces: Stage Base, Main Section; Stage Base, Left Side; and Stage Base, Right Side.
--Score along the fold lines near the front and back of Stage Base, Main Section. Then fold these down. Next, score and fold down both ends and top table of Stage Base, Right Side and both ends and top table of Stage Base, Left Side. Then attach to the underside (cardboard) surface of the folded-down Stage Base, Main Section, the glued ends making contact at front and back at the far left, and the top table touching the undersurface of the Stage Base, Main Section.
--Repeat the same process of the right with Stage Base, Right Side.
--When completed, the assembled Stage Base should look like the lid of a box.

PREPARE THE FIRST AND SECOND TORMENTORS

--Cut two pieces of cardboard, 9 1/2" x 12" each.
--Cut out the Tormentor pieces.
--Score along the lines at the bottom of each Tormentor and fold the ends under.

ASSEMBLE THE LEFT AND RIGHT TORMENTOR SPANNERS

--The Spanners have already been mounted on cardboard.
--Cut out the mounted pieces.
--Score along the lines and fold sides down.
--Score and fold the tabs at the ends.
--Apply glue to the smaller tabs and paste them to the larger tabs, giving the Spanners square-off corners.

ASSEMBLE THE THEATER (SEE EXPLODED DIAGRAM)

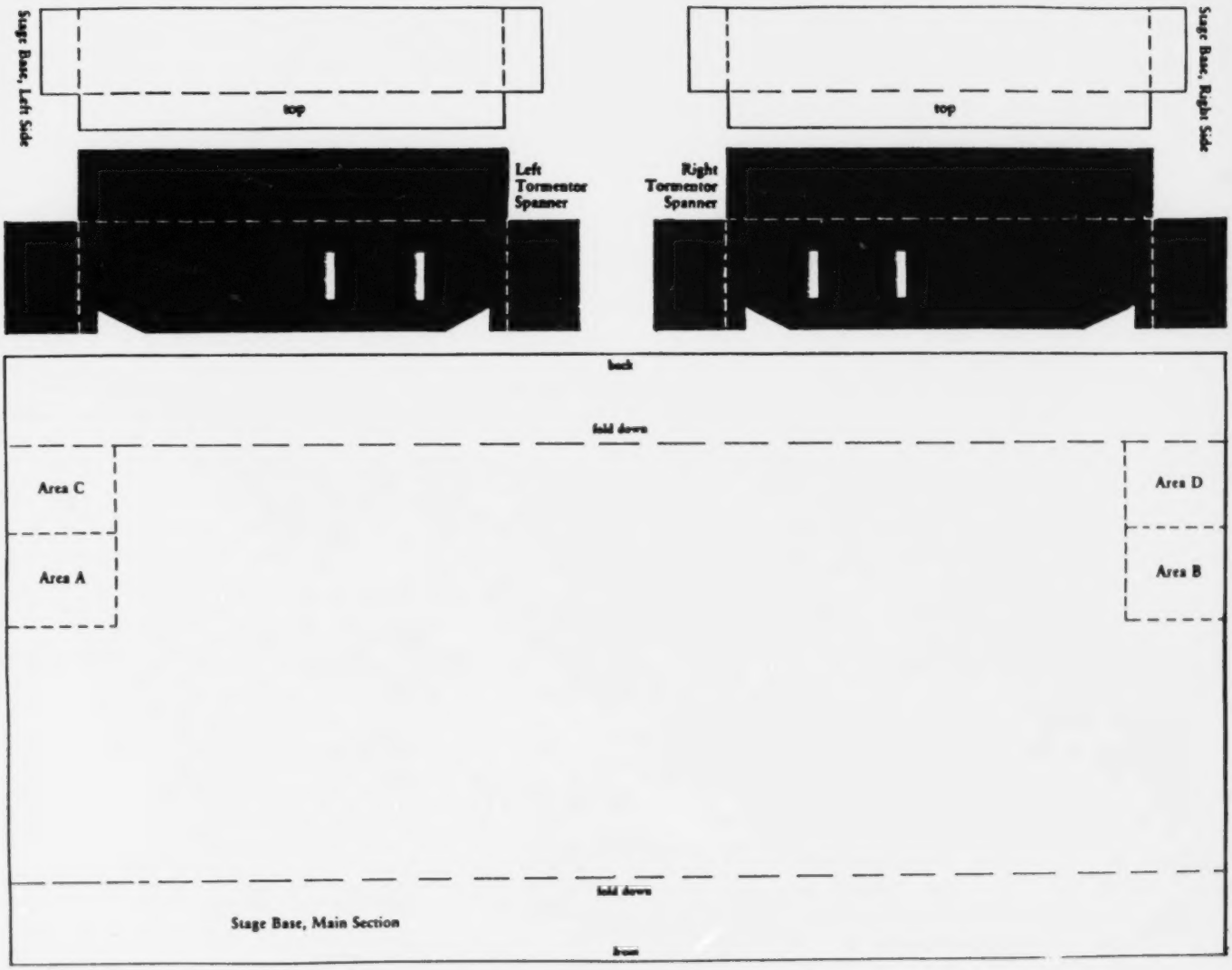
--Mount and cut out the Stage Back, which is also the drop or background scene.
--Glue the strip at the bottom of the Stage Back to the back side of the Stage Base.
--Glue the back bottom edge, cardboard side of the completely assembled Proscenium unit to the front side of the Stage Base. Prop up the back while drying.
--Glue the folded-back Tormentor base to the Stage Base.
--Set the Tormentor Spanners in place.
--Glue the front and back ends of the Tormentor Spanners to the back of the Stage Front (Proscenium) and to the front of the Stage Back, stabilizing the completed stage structure.

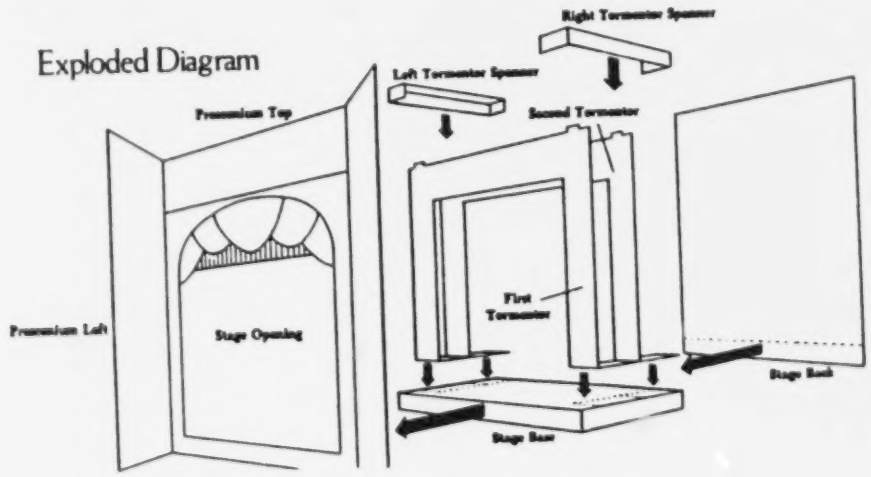
MOUNT THE SCENERY PAGES

--Mount the pages that you will be using in the same manner you mounted the assembly units of the theater.
--When the show starts and you lift the Act Drop the set for Act I, Scene I is revealed. When that scene is over, lift away the set for Scene I, and Scene II is revealed; and so on.

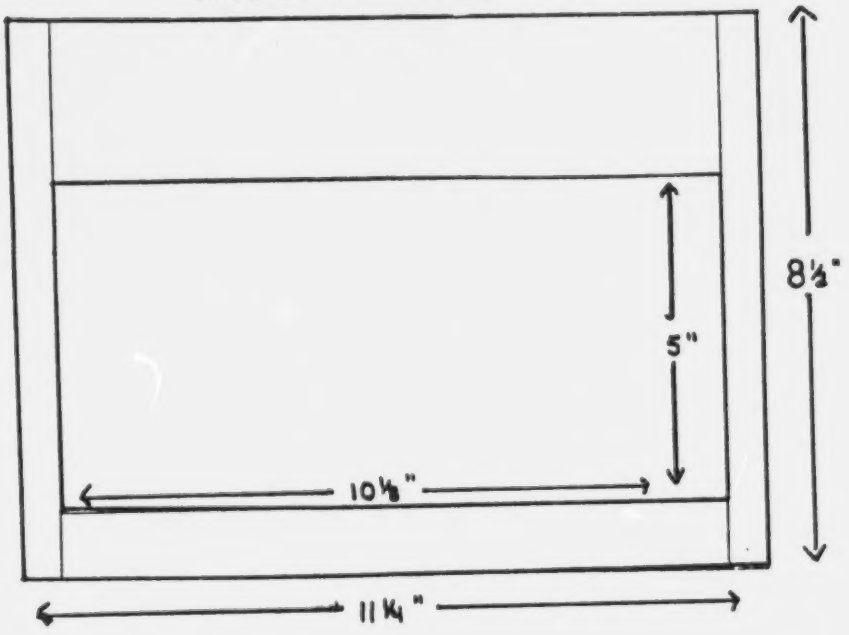
CUT OUT THE CAST OF CHARACTERS

--Design and cut out the figures.
--Once the figures are cut out, glue a long, thin strip of wood or cardboard along their bases (the bottom of the back) so that you can move them on and off the stage from the sides.
--You can use the same cardboard you have been using for the stage, or a light wood balsa.
--Some figures can be grouped several to a strip, or in pairs, as you prefer.
--To make the sticks less noticeable, paint them a color that matches the floor of the stage.

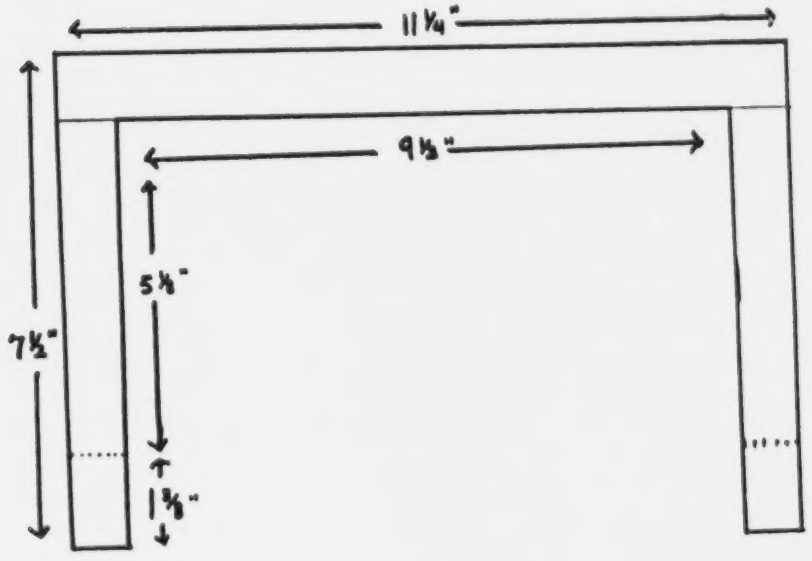

Stage Base, Left Side
top
Left Tormentor Spanner
Stage Base, Right Side
top
Right Tormentor Spanner
back
fold down
Area C
Area A
Area D
Area B
fold down
Stage Base, Main Section
front


Exploded Diagram
Right Tormentor Spanner
Left Tormentor Spanner
Second Tormentor
Proscenium Top
First Tormentor
Proscenium Left
Stage Opening
Stage Back
Stage Base

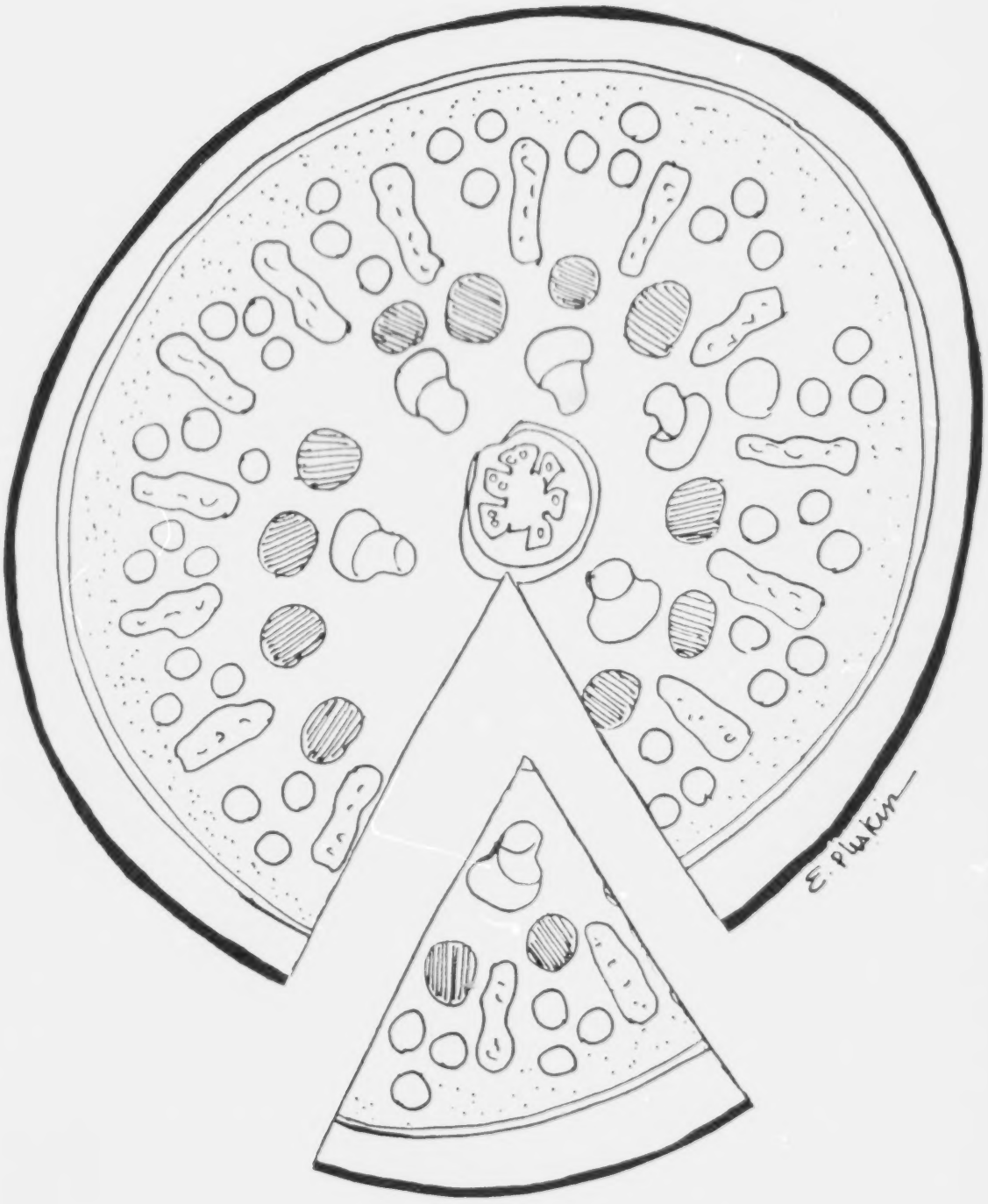
Proscenium Arch



Tormentors



MATH



ELLEN PLISKIN **CURRICULUM AREA:** Math/Fractions
GRADES: K-6

LESSON PLAN

TOPIC: Fractions

AIM: To create a pizza with toppings, to demonstrate fractional parts

INSTRUCTIONAL OBJECTIVES: Students will be able to use color and different shapes and types of paper to design a pizza with toppings, to be used in a math lesson on fractions

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Synthesis Skills through the bringing together of the individual details, objects, and symbols and giving them interpretive meaning;

Visual Analysis Skills through the interpreting and giving meaning to visual symbols, perceiving relationships, and making comparisons between visual data;

Gross and Fine Motor Skills through the folding of paper symmetrically; the cutting of paper along lines; the crumpling and tearing of paper.

VOCABULARY/TERMS:

TEMPLATE - A pattern used to reproduce an identical copy of a thing

CUT-OUTS - Cut out and painted paper which is then pasted down to a flat surface

MOTIVATION:

Ask the students how would they go about evenly dividing a pizza to share with two, three or five friends.

DEVELOPMENT:

--Have students measure an 8 1/2" square (or larger) on a beige piece of construction paper.
--Cut out the square.
--Fold in quarters, then fold again for slices.
--With a circle template (or a compass), draw a circle in the square.
--Cut out the circle.
--Draw pencil lines on the folds to delineate slices.
--Color the circle red (for tomato sauce).
--Leave out some space near the edge for the crust.
--Tear pieces of light yellow tissue paper (for the cheese) approximately the size of the slices, crumple them, tear in different places for "holes", and paste them onto the slices.
--Cut or tear colored construction paper for favorite toppings: brown circles can represent pepperoni, orange circles can represent sausages, and black arch-like shapes can represent mushrooms.
--Paste these shapes onto the pizza.

INTERCURRICULUM APPLICATION:

This lesson can be used as a tie-in for a mathematics lesson on fractions, explaining the relationship of the pairs to the whole by using a slice as 1/8, 1/5, 1/10 of the pizza.

MATERIALS:

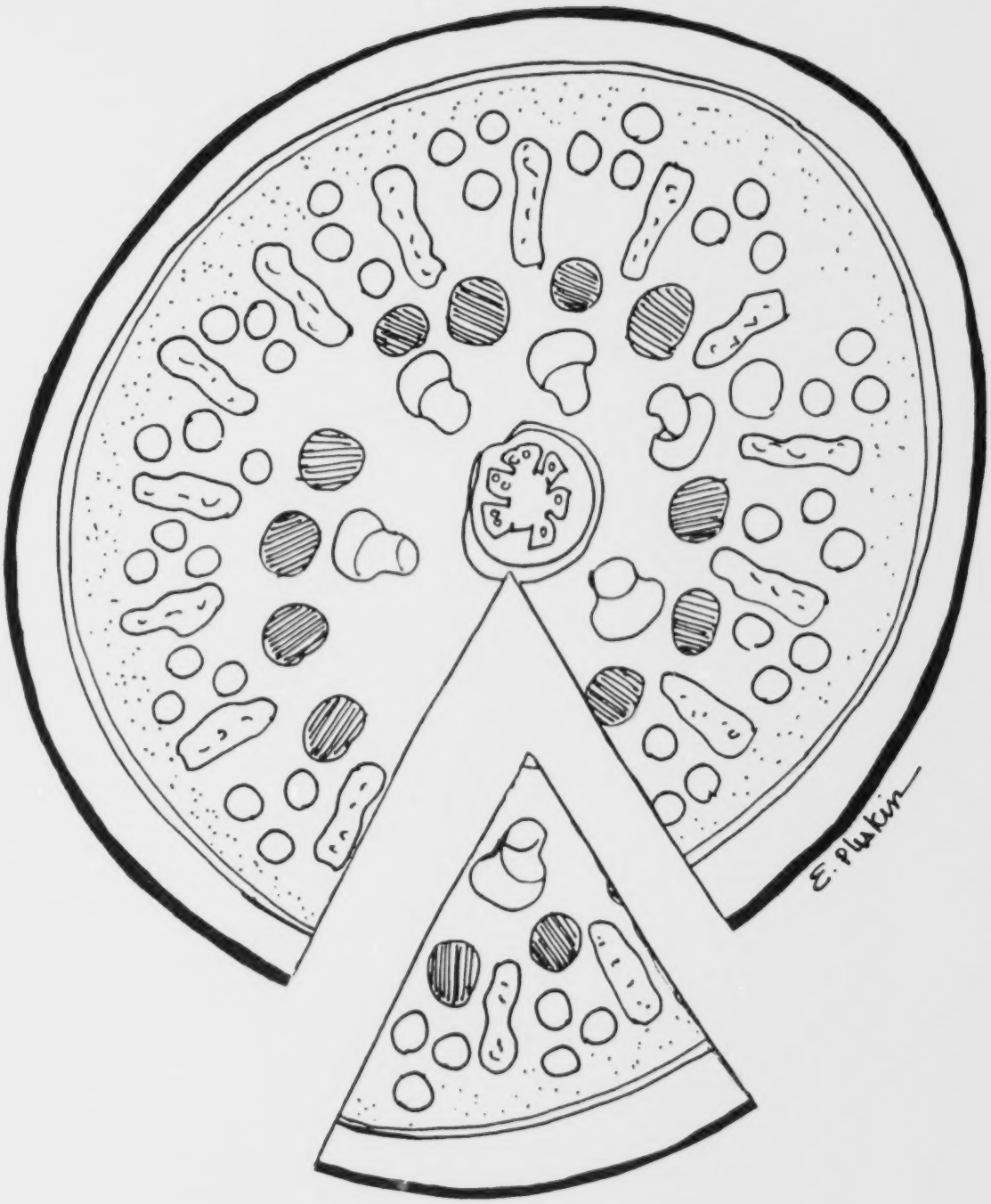
Construction paper (beige, red, brown, orange, black), tissue paper (light yellow), circle templates, or a compass, pencils, rulers, scissors, crayons or markers, glue

VALUE/ASSESSMENT:

Have the students compare their toppings.
Have the students cut along the lines delineated for slices and exchange slices with different toppings with one another.
Discuss how the slices relate to one another and to the whole pizza.

HOMEWORK:

Draw a cake and decorate it with colors and shapes.
Draw lines to divide the cake into four, eight or ten pieces.


E. Plutkin

CAMILLE SAVINO **CURRICULUM AREA:** Math/Border Designs
GRADES: K-6

LESSON PLAN

TOPIC: A Border Design

AIM: To design a special border

INSTRUCTIONAL OBJECTIVES: Students will be able to print an ornamental border using a potato printer

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Pyschomotor Skills through manipulating tools, ordering, aligning and repeating in sequence;

Creativity Skills through organizing shapes and colors for self-expression;

Visual Memory Skills through the matching of shapes and colors.

VOCABULARY/TERMS:

DESIGN - A visual composition or pattern

PATTERNS - Artistic or decorative designs

MOTIFS - Main themes of an artistic work

MOTIVATION:

Discuss man's universal instinct to decorate everyday objects and the design motifs of ancient cultures (Mexican, African).
Show examples of modern design motifs found on wrapping paper and wall paper.
Demonstrate how continuous repetition of basic themes, in strict order and clearly separated, produce designs.
Elements may come from geometric shapes or from shapes based on natural forms.
Can you name the most common geometric shapes?

DEVELOPMENT:

--Cut the potatoes in half.
--With the tip of a paring knife, incise the outline of a symmetrical shape, in the white pulp.
--Cut away the background, raising the shapes to be printed about 3/8".
--Repeat for each shape and color of the design.
--Apply water-soluble paint directly onto the raised, wetted surface of the potatoes.
--Vary the spaces between the shapes to produce different effects.
--Apply to different kinds of paper.

INTERCURRICULUM APPLICATION:

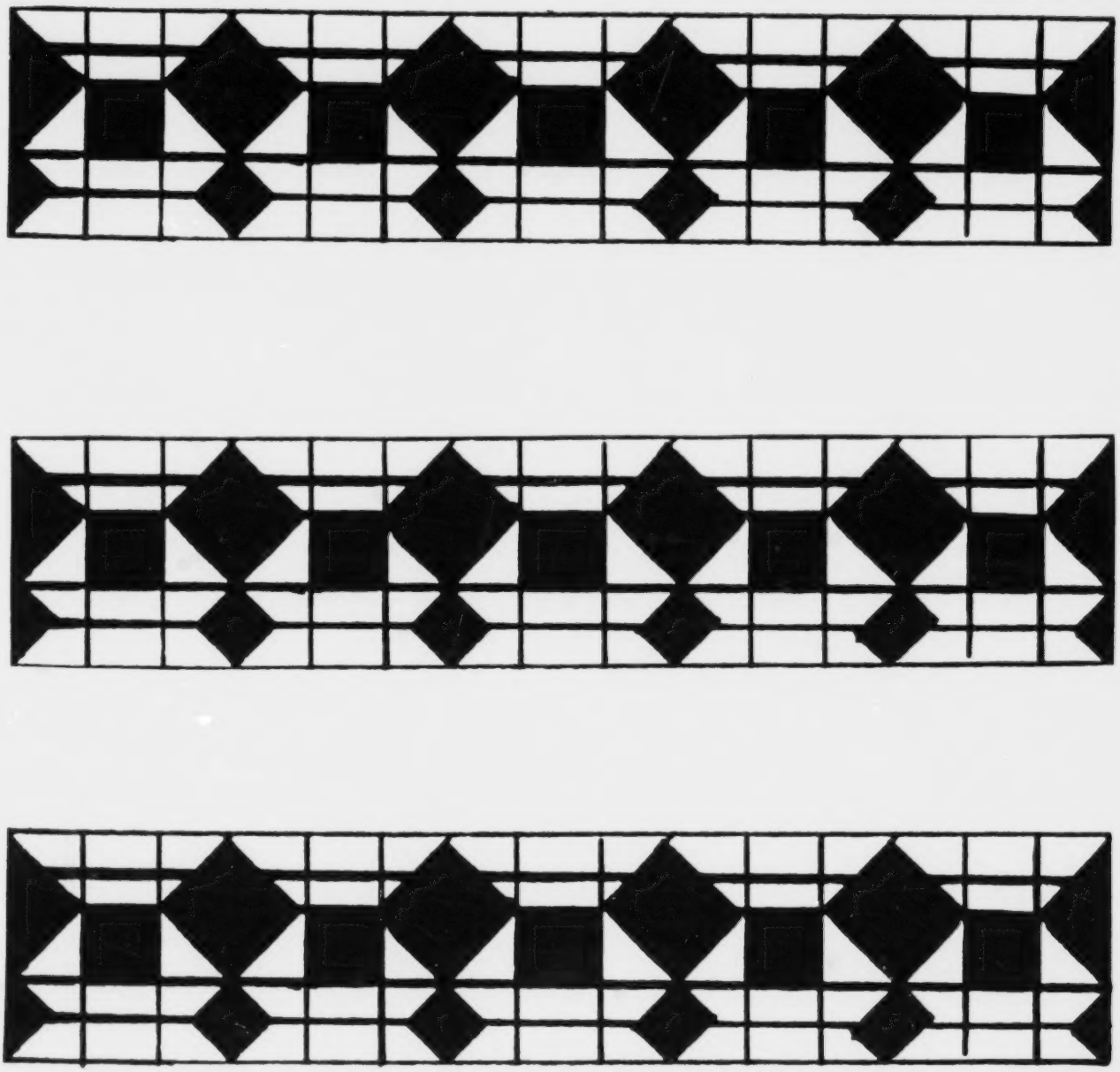
This lesson can be used as a tie-in for a math class to reinforce the recognition of basic geometric shapes.

MATERIALS:

Potatoes, paring knives, tempera paint, brushes, paper for printing

VALUE/ASSESSMENT:

Place the designs on a display board.
Have the students look at the designs and compare them and pick out the geometric shapes or the natural forms used to produce the pattern.



border design based on geometric shapes

STEVEN RUSSO AND EVELYN ROSE

CURRICULUM: Math/ Perimeter and Area
GRADES: 7-12

TOPIC: Introduction to Area and Perimeter through Tiling Patterns

AIM: To create a two-dimensional geometric design using colored "tiles"

INSTRUCTIONAL: Students will be able to make tiles and use them to design a tiling pattern, then use their patterns to learn about the mathematical concepts of area and perimeter.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Figure/Ground Differentiation Skills through determining which color of tile is the background and which is the foreground;

Visual Motor Skills through continuing a set pattern of color and shape;

Psychomotor Skills through placing and gluing pre-cut paper shapes in a repetitive pattern.

VOCABULARY/TERMS:

GEOMETRIC SHAPES	- triangle, square, rectangle
AREA	- Area is the number of square units on a surface
PERIMETER	- Perimeter is the distance around a shape
TESSELLATION	- A regular pattern which is built from a logical sequence, eventually covering an area
PATTERN	- The effect produced by the repetition of many small and similar design motifs on a given surface

MOTIVATION:

Talk about patterns that are familiar to the students, such as brick patterns, checkerboard patterns, floor tile patterns.
Explain that a bricklayer begins a pattern and then continues in an orderly fashion.
Show pictorial examples of brick patterns and honeycombs.

DEVELOPMENT:

--Display the patterns around the room.
--Have the students select a shape with which to work.
--Provide them with cardboard or wood patterns which they can lay down on their construction paper and trace around.
--Have the students cut out the individual tiles.
--Each student should have at least two different colors of each shapes chosen.
--Have the students experiment with the two different colors of that shape (triangle, square, rectangle and so forth) by attempting to cover a sheet of oak tag with a pattern.
--Using their shapes, beginning at one corner and working towards the center, manipulate them until a pattern is established.
--Stress that the pattern is regular and can be built in a logical sequence, eventually covering the sheet completely forming a tessellation.
--When a pattern has been completed the student can paste the shapes onto the oak tag, placing the tiles as close together as possible.
--Students can then cut off any parts of a tile that protrude from the oak tag.

INTERCURRICULUM APPLICATION:

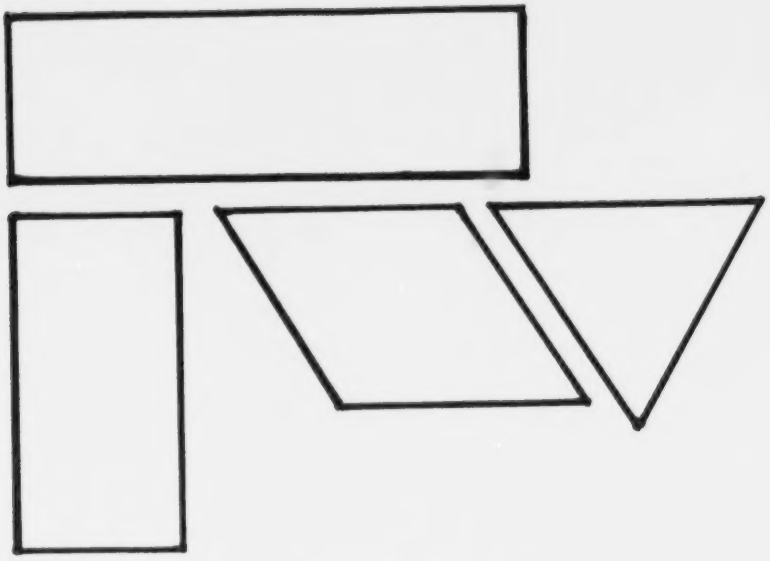
Upon completion of the art project, the student can select a rectangle found in the pattern and measure the length and width of chosen rectangle.
The student will then determine through arithmetic formula, the area and perimeter of the given rectangle.
Students will exchange projects with each other and continue to measure the perimeter and area of chosen geometric shapes.
The concept of area (measure of covering) can be taught by tracing or drawing around a small set of tiles in a pattern.

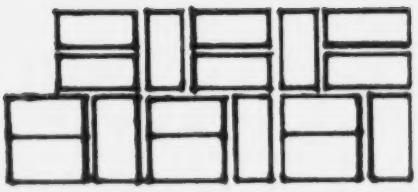
MATERIALS:

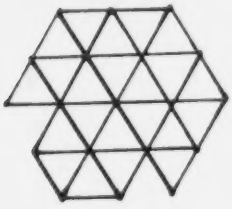
Examples of completed tiling patterns (checkerboard, bricks), pencils, erasers, rulers, construction paper, glue, cardboard, cardboard or wood "master" geometric shapes of rectangles, squares and triangles.

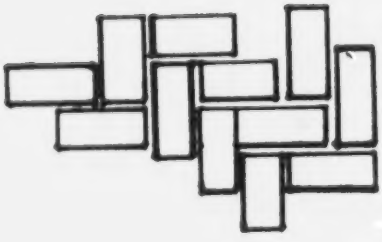
VALUE/ASSESSMENT:

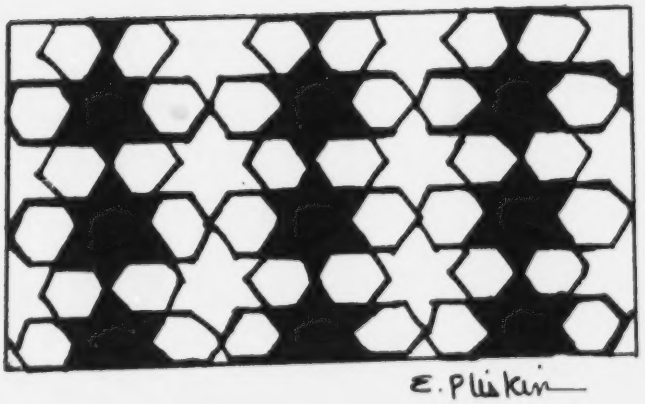
Students will gain competency in manipulating shapes into patterns, and understand the basic concepts of area and perimeter.
Students will have measured and computed the area and perimeter of a given geometric shape by measuring the length and width following a given formula.











Examples of Tiling Patterns

ANDREA LEVINE

CURRICULUM AREA: Math
GRADES: 7-12

LESSON PLAN

TOPIC: Geometric Patterns

AIM: To create a geometric pattern design on graph paper

INSTRUCTIONAL OBJECTIVES: Students will be able to create patterns in boxes of a graph and create a geometric design which fills the space and forms a pleasing composition

BEHAVORIAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through the use of pencil and later through the use of magic markers. This will excercise their small muscle control;

Tracking Skills as they move the eye over the graph paper to create a planned and predetermined pattern;

General Visual Acuity as they percieve and recognize the relationship between the boxes filled in and the effect of the patterns in each box on the whole design.

VOCABULARY/TERMS:

GRAPH PAPER - Paper with horizontal and vertical lines drawn evenly spaced to create a grid.
PATTERN - The repetition of elements or parts to create a whole composition or design which moves the eye around the picture
GEOMETRIC - Regular mathematical shapes such as the square, rectangle, triangle and circle

MOTIVATION:

Show the class examples of grids and patterns, such as wallpaper and wrapping paper,
What kind of background paper was used to make these designs?
How can an artist create a design on a grid?
Do the designs seem regular and orderly?
What shapes do you recognize?
List the shapes on the board.
Besides coloring each box completely with black, how else might you color in the boxes?
Write the word geometric on the board, as well as the words graph paper and pattern for the students to copy in their notebooks, as monitors give out a sheet of graph paper to each student.

DEVELOPMENT:

--Have students mark off the boxes on the graph paper that they would like to color in, forming geometric patterns on the grid.
--Have the students leave some of the boxes empty as part of the overall design.
--Students should be coloring in each of the marked boxes, forming triangles, squares and rectangles and other shapes.
--The pattern created should form a pleasing composition and design.
--The boxes may be filled in, in a regular and orderly way.

INTERCURRICULUM APPLICATION:

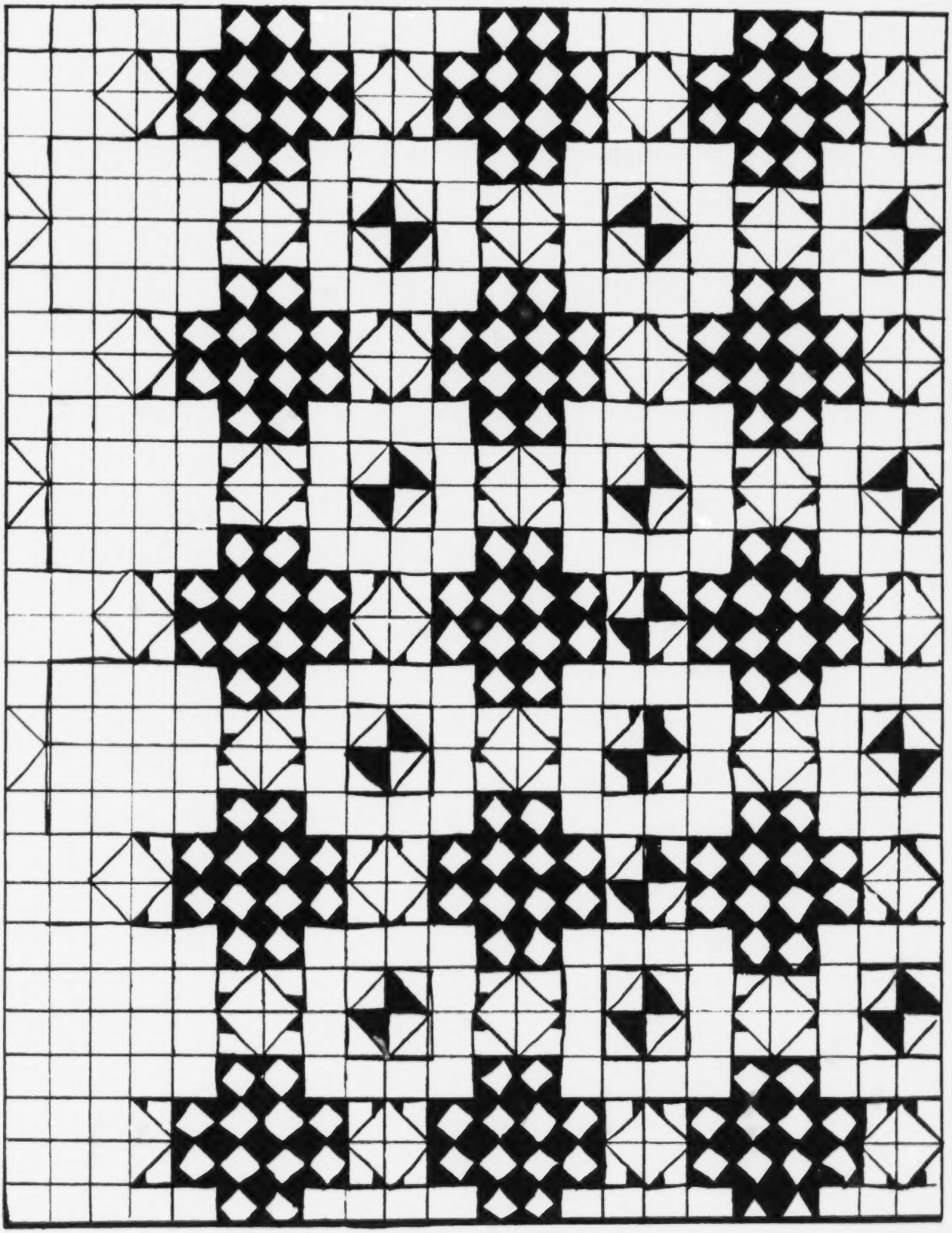
This lesson ties in with a mathematics unit on geometry by the use of the geometric forms.

MATERIALS:

Graph paper, pencils, thin and thick black magic markers, examples of patterns, examples of art work based on a grid, colored construction paper, glue

VALUE/ASSESSMENT:

After the work has been mounted on colored construction paper, hold a discussion to see if the students can pick out the various geometric shapes and determine which shapes are repeated.
Display all completed pieces.



Student Drawing

WILLIAM MA **CURRICULUM AREA:** Math/Coordinate Geometry
GRADES: High School

LESSON PLAN

TOPIC: Coordinate Geometry

AIM: To use coordinate geometry to draw pictures

INSTRUCTIONAL OBJECTIVES: Students will be able to state the x- and y-coordinates of a point in a coordinate plane, locate a point using its coordinates, plot a series of points, and draw line segments joining these points.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Acuity through interpreting and giving meaning to visual symbols;

Tracking Skills through moving the eye over the subject matter following a predetermined sequence;

Visual Memory Skills through recalling the shapes, colors, position or other visual details in the content of a picture;

Perception Skills through the recognition and identification of colors, shapes, spatial and figure ground relationships.

VOCABULARY/TERMS:

Graph, x-coordinate, y-coordinate, x-axis, y-axis, line segments, axes

MOTIVATION:

Distribute a small (5" x 6") drawing of a whale to the class.
Tape on the chalkboard a large piece of graph paper (24" x 36").
Ask students how they would reproduce the drawing on the large graph paper.

DEVELOPMENT:

--Elicit from class the idea of counting and matching boxes on the small and large graph papers.
--Suggest to students that they can facilitate the matching process by writing numbers on the coordinate lines, both vertical and horizontal lines.
--Elicit from students that they can identify points on the graph paper by using a pair of numbers and that they should have an agreement on the order in which the numbers are used.
--Distribute to the class an instruction sheet containing a reproduction of the whale and the coordinates of the vertices of the whale.
--Have students take turns coming to the board, plotting the vertices of the whale on the large graph paper, and joining the vertices with line segments.
--Have students fill in the background after the whale is completed.
--Ask students to recall the steps they took in reproducing the drawing on the large graph paper.
--Distribute graph paper to students and ask them to do the same exercise for homework.

INTERCURRICULUM APPLICATION:

This exercise can be used as a lead-in to a coordinate geometry Math lesson or as a reinforcement to a coordinate geometry lesson that has already taken place.

MATERIALS:

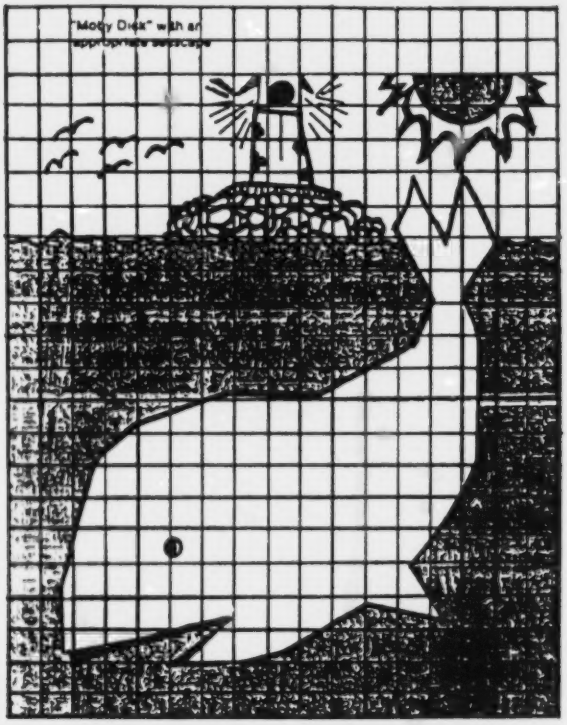
Graph paper, ruler, one sheet of large size graph paper (24" x 36"), colored chalk, magic markers, a drawing of a whale or other animal

VALUE/ASSESSMENT:

Students will be evaluated on their ability to name the coordinates of a point on a graph, locate a point when its coordinates are given, recognize that the order in which the coordinates of a point are written is important and draw a line segment joining two given points.

REFERENCES:

COORDINATE GEOMETRY - ART AND MATHEMATICS, Michael Terc, Arithmetic Teacher, October 1985.

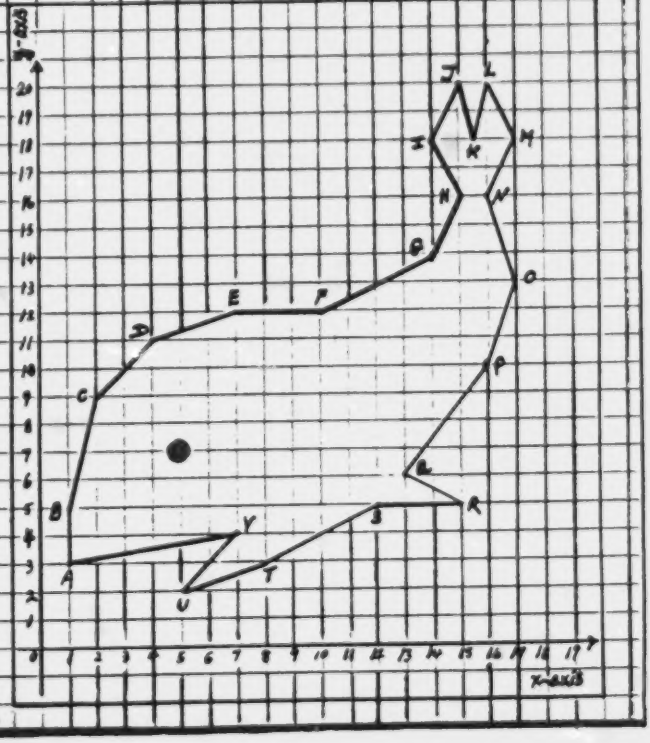


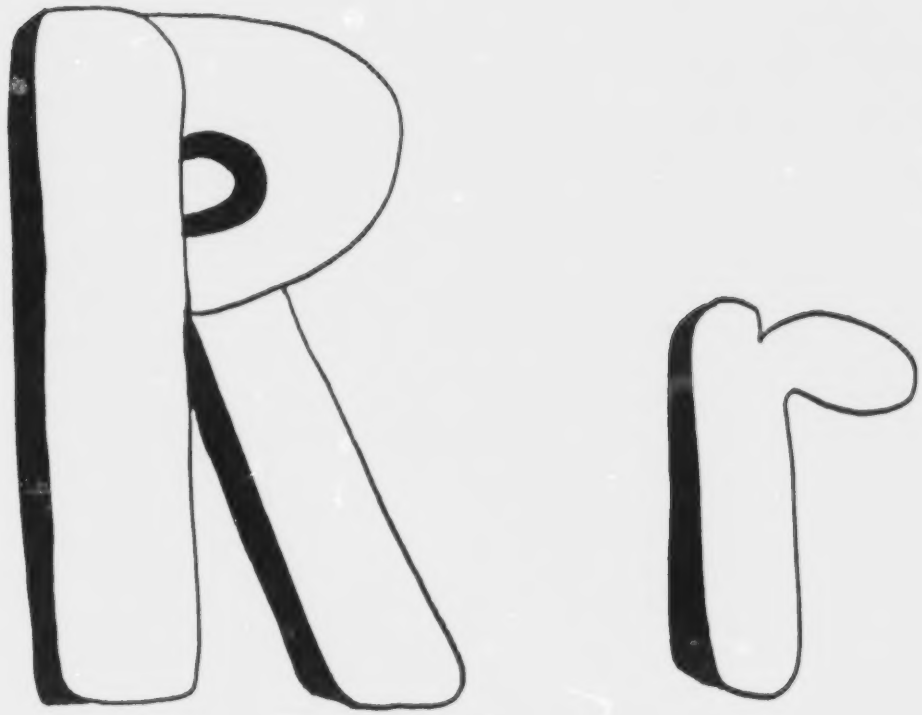
Activity: Drawing a whale by using coordinate geometry.

1. Plot the following points on the graph paper provided.
2. Draw line segments connecting these pictures in alphabetical order.
3. Fill in the background. (See sample.)

Coordinates:

A (1, 3)
B (1, 5)
C (2, 9)
D (4, 11)
E (7, 12)
F (10, 12)
G (14, 14)
H (15, 16)
I (14, 18)
J (15, 20)
K (15½, 18)
L (16, 20)
M (17, 18)
N (16, 16)
O (17, 13)
P (16, 10)
Q (13, 6)
R (15, 5)
S (12, 5)
T (8, 3)
U (5, 2)
V (7, 4)
Eye (5, 7)





E. Piskun

READING

DEBORAH ZULAUF **CURRICULUM AREA:** Reading
GRADES: K-6

LESSON PLAN

TOPIC: Sound-letter correspondence

AIM: To relate upper and lower case **r** to initial /r/

INSTRUCTIONAL OBJECTIVES: The student will recognize the sound-letter relationship between the letter **r** and initial /r/

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through small muscle control involved in tracing, drawing and cutting;

General Visual Acuity through the recognition and identification of color and letter shapes;

Visual Memory through the recall and matching of color, letter positions and shapes.

VOCABULARY/TERMS:

TRACE - Copying a picture by following its lines on a thin piece of paper placed over it

MATCH - Something alike or equal

MOTIVATION:

Call on a student whose name begins with an **R** to present the Key Picture Card.
Say the name of the letter, have children repeat the name.
Trace **r** in the air; have children repeat the motion.
Trace **r** on palm of each child's hand; have children repeat on their neighbor's hand.
Say, "**R** makes the /r/ sound, like in **r**ocket. Say /r/ **r**ocket."
Place Key Picture Card on Sound-Letter Board.

DEVELOPMENT:

Red R r Bag Game.

--Let each child choose two objects or pictures from the bag.
--Give each child an opportunity to show what has been selected, then add it to the Sound-Letter Board.

Trace-Glue-Sprinkle-Feel Activity.

--Pass out tagboard letter patterns for upper and lower case **r**.
--Have the students trace the letters with their pencils.
--Have the students trace over the pencil lines with red crayon and color in the letters.
--Discuss the difference between the two letters and the use of capital letters to begin the name of a person, such as the **R** student chosen to present the Key Picture Card.
--Put glue on the letters and sprinkle with rice.
--Set aside to dry.
--Students who finish early may color a rainbow while they
--wait.
--Call students to the rug in the Reading Corner for a round red radish or a rich raisin snack.
--Each student will share their red rice **R**, **r**, with the group by placing it on the Sound-Letter Board.

SUMMARY:

"The letter we are learning this week is **r**.
The letter **r** makes the /r/ sound, as in rocket."
Have each student form an **r** out of clay and identify it as either upper or lower case.

MATERIALS:

Key Picture Cards for **r**, and **R**, tagboard, letter patterns for **R** and **r**, crayons, pencils, rice, glue, heavy paper, red **r** bag, radishes, raisins, clay, Sound Letter Board

VALUE/ASSESSMENT:

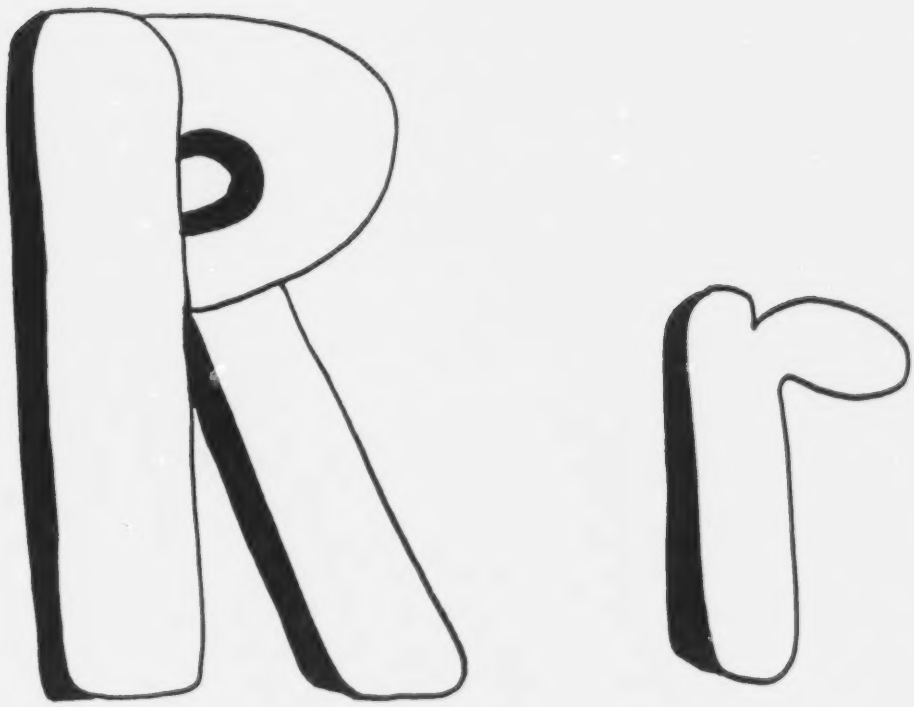
During the class activities the students will have identified the letter **r** given the initial /r/ sound, formed upper and lower case **r** from clay and named an object that begins with initial /r/

HOMEWORK:

Worksheet - Students will trace and match upper and lower case **r**.
- Students will find and cut out a picture of an object that begins with /r/. (To be added to Sound Letter Board)

REFERENCES:

THE COMPLETE LETTER BOOK, (Multisensory Activities for Teaching Sounds and Letters), by Michele Borba and Dan Ungara. Good Apple, Inc.



E. Piskun

LUKE NASH

CURRICULUM AREA: Reading
GRADES: K-6

LESSON PLAN

TOPIC: The Hispanic experience in a basal reading exercise

AIM: To color settings that are part of an Hispanic child's life. To read the accompanying vignettes.

INSTRUCTIONAL OBJECTIVES: Students will be able to create pictorial settings that are part of their own life experiences

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through the use of small muscle control utilized when drawing with crayons;

Visual Acuity through recognizing and depicting shapes and figures and other elements found in the students' neighborhood;

Communication Skills through talking about their neighborhood.

VOCABULARY/TERMS:

SKETCH - A quick drawing that catches the immediate feeling or impression of a place or situation

VIGNETTES - A short description

SCENE - The place and time where a thing happens

MOTIVATION:

Ask the students:
What is your neighborhood like?
What makes your neighborhood different from my neighborhood?

DEVELOPMENT:

--Introduce the students to the basal reading exercise book entitled, "In the Neighborhood" (student made material).
--Give each student a copy of the book.
--Have individual students read out loud, "In the Neighborhood".
--Distribute pencils and a box of crayons to each student.
--Distribute white drawing paper to each student.
--Have the students draw scenes from their neighborhood that correspond to the ones in the reader.
--Students can transfer these sketches to the blank pages of the reader and use crayons to add color.
--They will then have their own copy and individual version of "In the Neighborhood".

INTERCURRICULUM APPLICATION:

This lesson naturally ties in with a reading and a writing lesson.

MATERIALS:

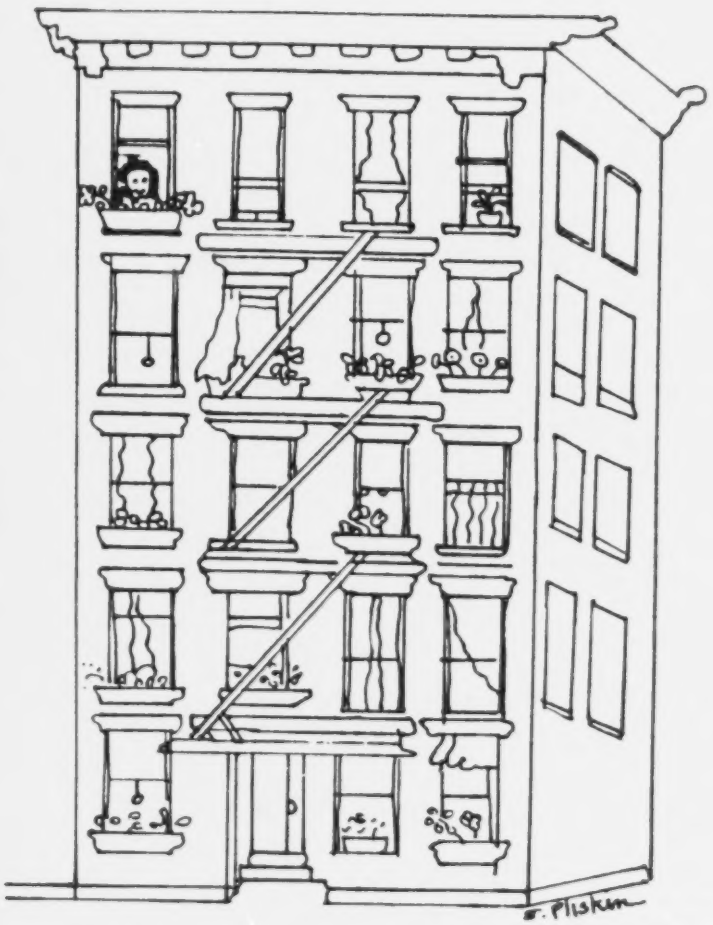
basal reader - "In the Neighborhood", pencils, crayons, white drawing paper

VALUE/ASSESSMENT:

Have the students discuss their neighborhoods while showing the drawings in their books.

REFERENCE:

IN THE NEIGHBORHOOD (student made material)

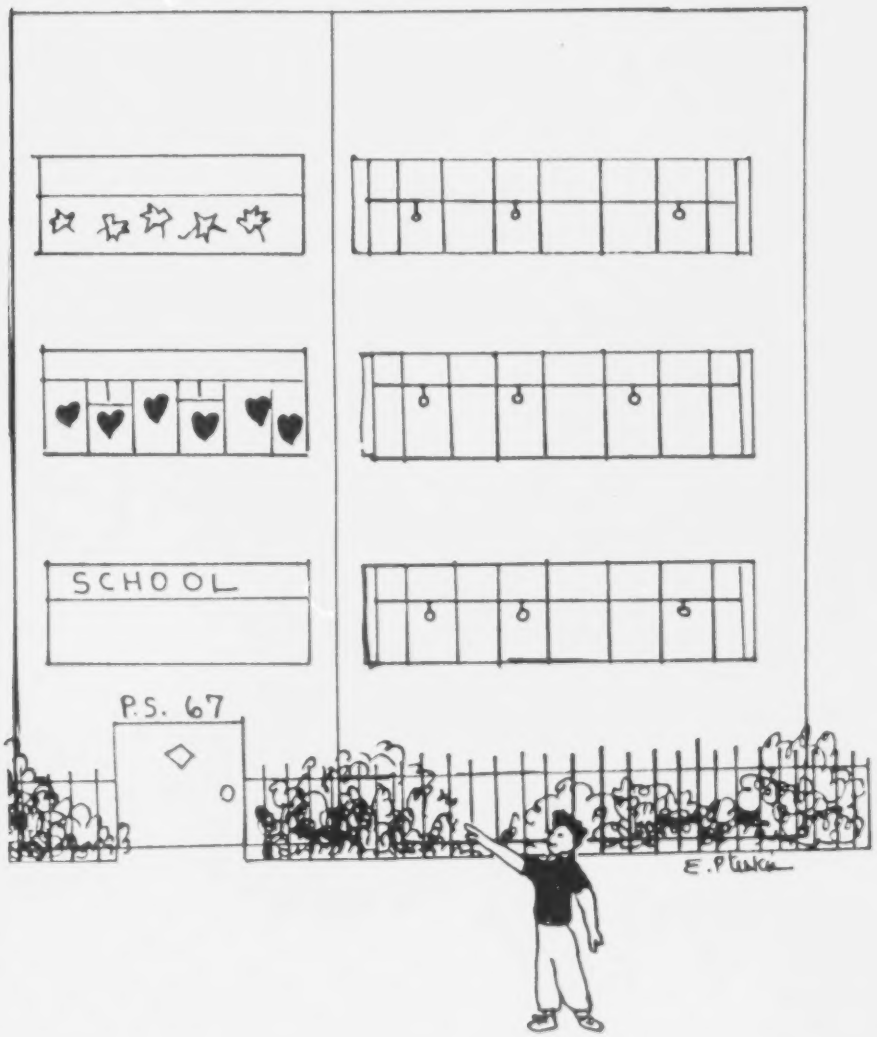


This is Maria. She is in the second grade at P.S. 67. She lives six blocks from school in an apartment building. The flowers in the window boxes are pretty.

Draw a picture of the apartment building you live in.

After school Maria walks her dog Pepe in the park. She throws a bone to see how high her dog can jump. Sometimes she walks with Jose.

Draw a picture of a park you play in.



Jose also goes to school at P.S. 67. He is in the third grade. Jose lives four blocks from school.

Draw a picture of your school.

SCIENCE

HELEN R. RODNEY **CURRICULUM AREA:** Science/Earth Science
GRADES: K-6

LESSON PLAN

TOPIC: Rainbows and Halos

AIMS: To create pictures of rainbows and halos using only red, orange, yellow, green, blue, indigo and violet color paint

INSTRUCTIONAL OBJECTIVE: Students will be able to paint pictures of rainbows and halos

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through representing the shapes of the rainbow and halo;

Memory Skills through the matching and arrangement of colors;

Psychomotor Skills through the manipulation of pencils, and brushes.

VOCABULARY/TERMS:

RAINBOW - An arc of colors formed opposite the sun from the sun's rays in rain, spray or mist

HALO - A circle of light appearing to surround a shining body

ARRANGEMENT - An order of given things

MOTIVATION:

Talk about rainbows and halos.

Ask the students:

What are rainbows and halos?
Where are rainbows and halos found?
Have you noticed the arrangement of the colors in a rainbow?

DEVELOPMENT:

--Show the class pictures of rainbows and halos.
--Discuss the colors that make up the rainbow.
--Have the students select a picture of a rainbow or a halo.
--Distribute white paper and a pencil to each student.
--With the picture of a rainbow or halo in front of the student as a reference, have the students draw a picture of the rainbow or halo.
--Distribute paint colors, red, orange, yellow, green, blue, indigo and violet.
--Have the students paint their rainbows and halos making sure that the rainbow's colors are arranged correctly.

INTERCURRICULUM APPLICATION:

This lesson can be used in an earth science unit to introduce other phenomenon that can be seen in the sky.

Each student can write a verse under his/her picture in relation to the rainbow or halo as part of a writing lesson.

MATERIALS:

White paper, pencils, pictures of rainbows, pictures of halos, brushes, paint colors of red, orange, yellow, green, blue, indigo and violet

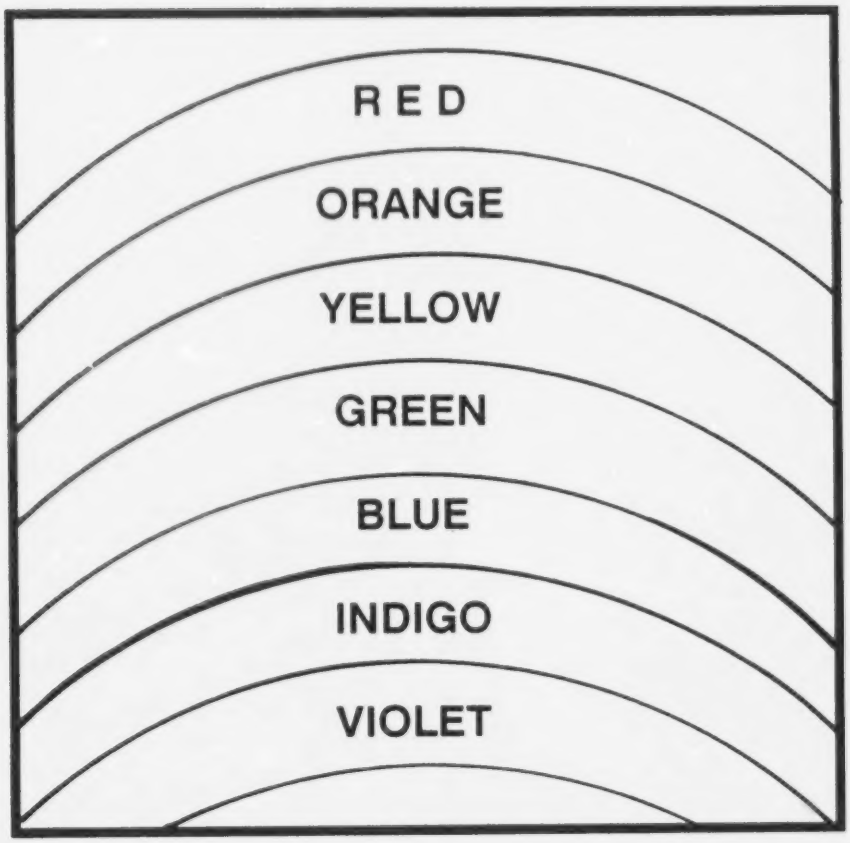
VALUE/ASSESSMENT:

Each student will describe his/her rainbow or halo and show the class the arrangement of the colors in their rainbow.

HOMEWORK:

Have the students prepare a drawing of other natural things that they can see in the sky during day or the night.
Have students identify the natural things and describe when they were seen.
Was it in the daytime or during the night?

RAINBOW



COLORS

DEBORAH ROTHSTEIN **CURRICULUM AREA:** Science/Earth Science
GRADES: K-6

LESSON PLAN

TOPIC: Mural

AIM: To paint a mural bringing in the basic elements of earth science

INSTRUCTIONAL OBJECTIVES: Students will be able to demonstrate their ability to transfer concepts of earth science into a pictorial representation, in the form of a mural

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through the use of color;

Visual Imagery through the transferring of ideas to paper;

Small and Fine Motor/Muscle Control Skills through the manipulation of paint brushes, scissors, crayons and magic markers;

Figure Ground Differentiation through the placement of various objects on a background;

Spatial Relationships through the use of different sized objects placed in a defined space;

Creativity Skills through the use of their imagination.

VOCABULARY/TERMS:

MURAL - A wall picture/painting

COMMON - Having a shared experience

DIFFERENT - Not the same

HOPE - A wish for something to come true/look forward to

DREAM - Something you see when you are sleeping

JOY - Having the feeling of happiness

MOTIVATION:

I have a special song for you.
Try and listen to what the song is telling you.
Discuss the meaning of the words and then sing the song.

One light, one sun
One sun lighting everyone
One world turning
One world turning everyone

One world, one home
One world, home for everyone
One dream, one song
One song heard by everyone

One love, one heart
One heart warming everyone
One hope, one joy
One love filling everyone

One light, one sun
One sun lighting everyone
One light warming everyone

DEVELOPMENT:

--Have the children listen to the record.
--Discuss the words of the song.
--Listen to the song again, have the children sing along.
--Discuss what the song is about: e.g., though we may look different and may come from different parts of the city/country/world, we all dream, hope, love, feel the same things.
--Show pictures of children from different parts of the world and hold up a globe to show how the sun shines down on the world as the earth spins and turns.
--Play the record again and have the students sing along.
--Take out sheets of brown wrapping paper.
--Cut a very large sheet, enough to accommodate five children when paper is placed on the floor.
--Place five jars of blue paint with appropriate number of brushes, along side the brown paper.
--Discuss the meaning of the word MURAL and demonstrate to the children how they will be able to paint the first part of this mural, the blue sky.
--Set up another large sheet of paper, brushes and paint on the floor.
--Have another group of children paint the earth.
--Use green paint for the grass.
--Once the blue sky and the green grass portions have been painted, hang them on the wall, appropriately set up, to dry.

--The teacher paints the sun in the sky as this serves as a further stimulus for the children.
--Have the children draw, color, paint, paste onto the mural what they feel should be in the sky, on the earth and so forth.
--This is based on a class discussion, the music and the song's words.
--The record may play softly in the background while the children paint and work on the mural.

--It's a good idea for you to paint or place the one sun onto the mural to avoid fighting among the children as to which one of them will be chosen to do this.
--The children tended to resist doing anything more to the mural until it was in place on the wall and the sun was placed in the sky.
--This makes the mural a more concrete object open to additional art detail work.

INTERCURRICULUM APPLICATION:

Since this lesson is for kindergarten children aged 5-6, very basic earth science concepts can be introduced here.

MATERIALS:

Record player/tape recorder, recording/tape, globe, rolls/sheets of brown wrapping paper, books/pictures depicting children from around the world, paints, paint brushes, construction paper, crayons, magic markers, scissors, paste, tape, stapler

VALUE/ASSESSMENT:

Evaluation of the finished project, the mural.
The use of cooperative strategies by the children has created a mural which depicts their ideas of how different people/children, have the same hopes and dreams all over the world.

REFERENCES:

The recording: ONE LIGHT ONE SUN by Raffi, A & M Records

VALDA LEACH **CURRICULUM AREA:** Science/Zoology
GRADES: K-6

LESSON PLAN

TOPIC: Paper Animals

AIM: To create paper animals

INSTRUCTIONAL OBJECTIVES: Children will be able to use their own designs to make a folding animal

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Perceptual Skills through identifying colors, shapes and defining figure ground relationships;

Fine Motor Skills through the folding and cutting out of the designs.

VOCABULARY/TERMS:

ANIMAL NAMES - dogs, cats, horses, elephants

TRACE - Copy by marking the lines on a superimposed transparent paper

MOTIVATION:

Show posters of animals.
Show samples of a folded animal in its sitting or standing position.

DEVELOPMENT:

--Have the students draw and cut out a pattern of an animal.
--Have the students trace the animal's outline on construction or oak-tag paper.
--Draw all parts of the face and body markings.
--Use yarn, buttons, or cut-out pieces of cotton or fabric to decorate the animal's face and body.
--Give the animal color by using crayons.
--Draw dotted lines from each side of the neck to the beginning of the animal's tail.
--Fold along dotted lines for a standing or a sitting animal.

INTERCURRICULUM APPLICATION:

These animals can be part of a simple lesson on zoology.
These animals can be part of a story or a writing lesson which would include one or two animals or even a whole group of animals in a particular setting.
The students could also use the animals to verbalize a story which would further develop their oral communication skills.

MATERIALS:

Posters of animals, construction paper, oak tag, crayons, pencils, black pen, glue, cotton, buttons, scissors, yarn and fabric.

VALUE/ASSESSMENT:

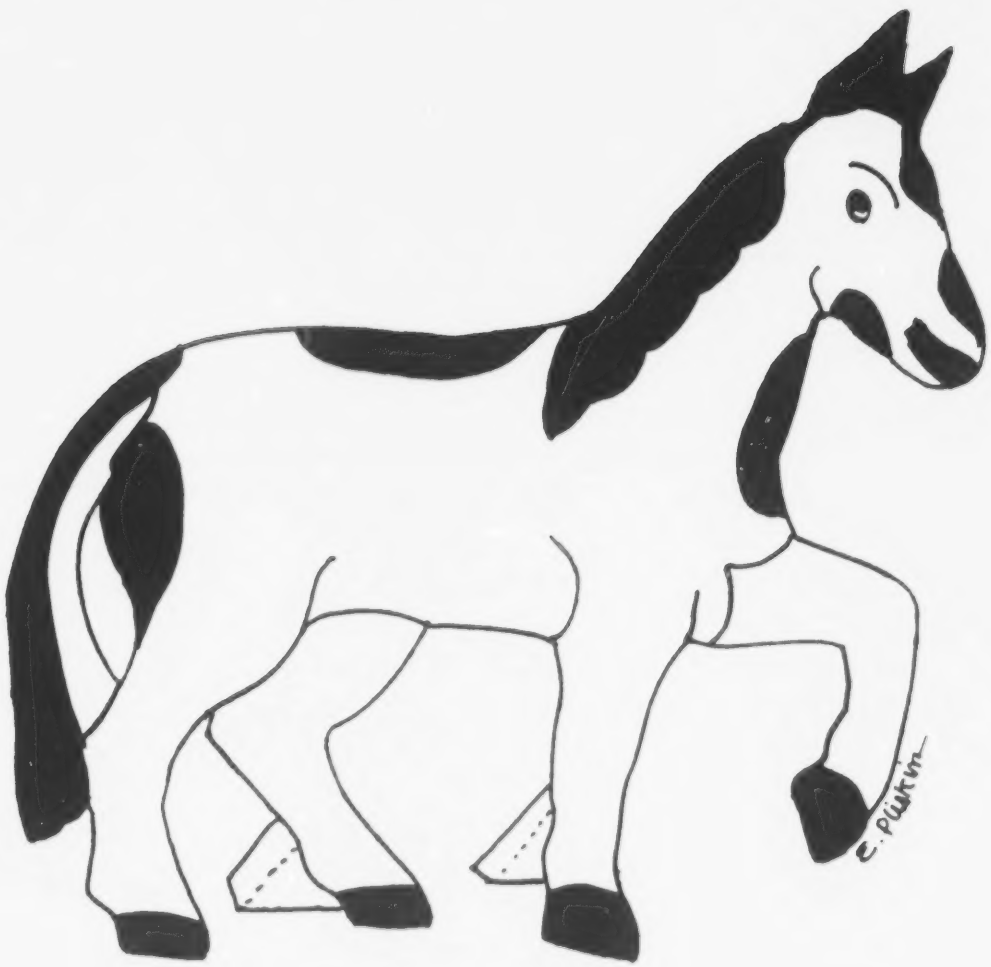
Have the children make an animal display which will be used as the basis of a story telling lesson.

HOMEWORK:

Find pictures of five animals in a magazine.
Cut out the animals and paste them down onto construction paper.

FOLLOW-UP:

A class trip to the zoo.


E. Piukin

LUCILLE MALKA **CURRICULUM AREA:** Science/Anthropology
GRADES: K-6

LESSON PLAN

TOPIC: Models of early man and mammals

AIM: To construct models of early man and late mammals with the use of celluclay

INSTRUCTIONAL OBJECTIVES: Students will be able to design a person or mammal from prehistoric time with the use of celluclay material and acrylic paints

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through handling, mixing, shaping and molding the celluclay to produce different forms;

General Visual Acuity through recognizing colors and shapes, spatial and figure ground relationships;

Visual Memory through recalling the shapes, colors, position or other visual details;

Affective Skills through developing imagination.

VOCABULARY/TERMS:

REALISTIC - A naturalistic representation of the subject

MOTIVATION:

Arrange a class visit to the American Museum of Natural History.
In the museum have the class draw pictures directly from the displays of early mammals being hunted.
The day of the lesson, discuss the physical attributes of mammoths, saber toothed tigers, deer and buffalo.

DEVELOPMENT:

Drawing the animal on paper and cardboard

--Hand out paper and pencils to each student.
--Have the students draw a picture of early man or a late mammal, using the entire paper, based on earlier class observations from their books.
--Have the students draw the same or similar picture on a piece of cardboard.
--The teacher should cut out the animal shapes from the cardboard using an Exacto knife.

Mixing the Celluclay with water and applying it to the cardboard shape.

--Have the Celluclay placed in a basin on each table.
--Instruct the children to mix the celluclay with water and to shape it until the water is absorbed and it can be shaped into a ball.
--Have the students apply the mixed celluclay to the cardboard shape.
--Encourage the students to spread the mixture all over the shape before building up.
--Place the animals on newspaper to dry for two days.

Painting the animal.

--Have a discussion about colors that would be suitable for the mammals.
--Place a jar of water on each table to be used only when a new brush is used.
--Have the students place the acrylic paints on small pieces of cardboard. Each jar of color has its own brush.
--Instruct the students not to mix brushes and colors. This limits their palette to original organic colors.
--Students paint their animals, adding detail as they see fit.

INTERCURRICULUM APPLICATION:

Writings on early man and mammoths.
Chant Poems

MATERIALS:

Paper, pencils, cardboard, newspaper to cover the desk, Exacto knife, basin, celluclay, water, paint brushes, acrylic paint, containers to hold water, pictures of early mammals

VALUE/ASSESSMENT:

Display the animals.
Have the students discuss them.
Have the students try to guess the animal from its characteristics.

HOMEWORK:

Have the students think about other animals they want to portray.
Once the project is completed they can write about their animals in class and for homework.

REFERENCES:

PREHISTORIC MAMMALS by Elizabeth Strochan, New York: Glouchester Press.
BEASTS OF THE TAR PITS by Robinson, Los Angeles, Ca., The Ward Ritchie Press.
THE CHILDREN'S PICTURE PREHISTORY PREHISTORIC MAMMALS, by Ann McCord, England: Usborne Publishers.

CHANT POEM

IF THE BONES OF THE PAST COULD SPEAK

If the bones of the Past could speak...
They'd tell about the deathly danger of the deep pits
If the bones of the Past could speak...
They'd say sometimes it was so cold we had to wear wooly coats
If the bones of the Past could speak...
They'd whisper: Sometimes we had ivory tusks, fat trunks and rough, brown skin
If the bones of the Past could speak...
They say: All out skin is peeled off
If the bones of the Past could speak
They'd say: Some of us are hard as stone
If the bones of the Past could speak
And some of us are crumbly soft
If the bones of the Past could speak
They'd say: we could decay and go back into the ground
If the bones of the Past could speak
They laugh and say: Maybe we'll wiggle deeper into the ground!
If the bones of the Past could speak
They'd say: Then we'll escape the scientist's tools
If the bones of the Past could speak
They'd say: We could do a wiggle-wiggle tap dance or a boney-boney breakdance!
If the bones of the Past could speak
We could bang together--Tap, Tap! Bong! Bong!
If the bones of the Past could speak
And our dust would all fall off
If the bones of the Past could speak

Written by the students of Mrs. Malka's 2nd Grade Class
P.S.33, New York City
December 11th, 1987
With the help of Phyllis Capello, Poet-in-Residence
Poets-in-Public-Service, Arts Partners

CARMEN S. GONZALEZ **CURRICULUM AREA:** Science/Physics
GRADES: 5-7

LESSON PLAN

TOPIC: A complete circuit

AIM: To design and construct a quiz board

INSTRUCTIONAL OBJECTIVES: Students will be able to design a quiz board by using the basic concepts of a complete circuit

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills by manipulating various objects simultaneously: wire, bulb, battery, art materials;

Creativity Skills by organizing data and shapes in a self-expressive manner;

Visual Synthesis Skills by bringing together the individual details, objects, and symbols and by giving them concrete and interpretive meaning.

VOCABULARY/TERMS:

Science:

COPPER WIRE	BRASS WIRE	CIRCUIT
FASTENERS	DRY CELL	SWITCH
BATTERY	ILLUMINATE	POSITIVE
NEGATIVE		

Art:

BALANCE - Harmonious arrangements

MOTIVATION:

Have the students engage in the following:

Take a "Do Now" quiz on the material covered in their previous class.
Discuss the pros and cons of quiz-taking in the classroom and engage in a conversation about noise, absence, cheating, and reading problems.
Suggest ways that teachers can evaluate their progress in class, and list their ideas on the board, e.g., oral presentations, projects and interviews.
Suggest a quiz board as an innovative and fun way of test-taking in the classroom.

DEVELOPMENT:

--Have the students review the concept of a complete circuit by studying its elements: a battery, a bulb and a length of wire.
--Review parts of a battery and vocabulary.
--Have the students complete the circuit using the diagram as a model.
--Students in need of assistance can be given time to work in teams.
--Have the students design their quiz boards on card stock paper.
--Have the students tape the chosen picture onto the card stock (its position has been previously determined).
--Have the students develop questions and answers and write them on the card.
--Have the students attach brass fasteners next to each answer.
--Have the students wire the fastener corresponding to the correct answer.

INTERCURRICULUM APPLICATION:

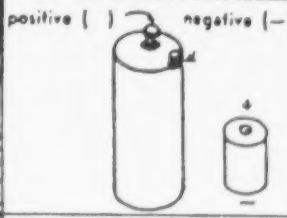
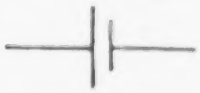
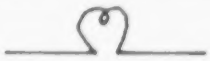
This lesson can be used for any class and at practically every level since project sophistication varies with ability and knowledge of basic circuit concepts.
This lesson may be very helpful for science fair exhibits, school-based exhibits, or classroom quiz use.

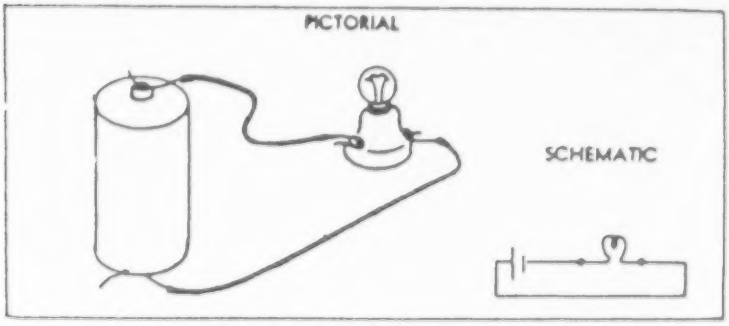
MATERIALS:

For a class of thirty students:
Thirty miniature lamps (1.3 volts), thirty miniature sockets, thirty batteries, fifteen screwdrivers, forty feet copper wire, thirty sheets card stock or heavy oaktag, thirty assorted photos or clippings of quiz items, three boxes of brass fasteners, markers, glue, tape, pencils, and rulers

VALUE/ASSESSMENT:

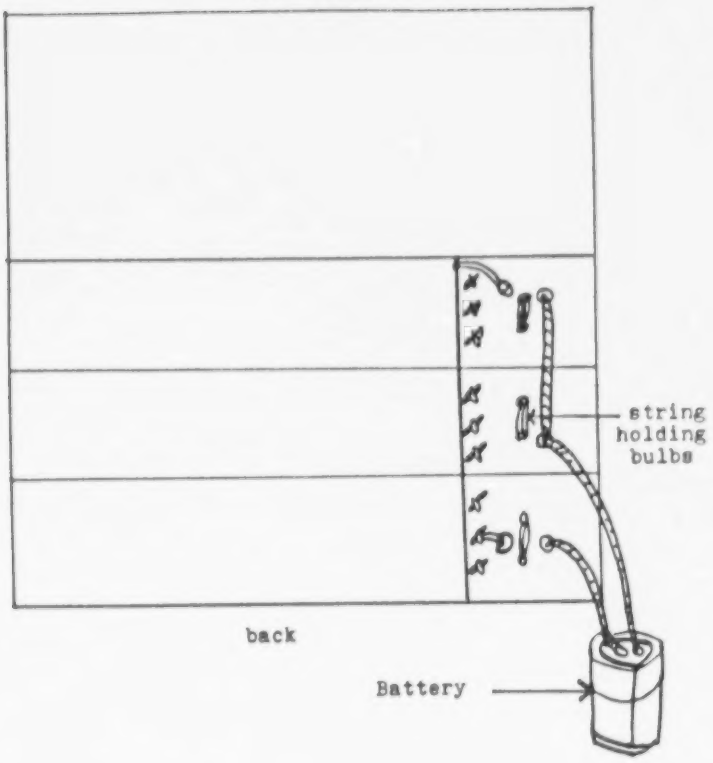
Have each student demonstrate to the class how they are able to get a correct response on their quiz boards.
Have students attempt each other's quiz boards.
Students develop their fine motor skills when handling the materials and use this competency when constructing their quiz boards.
They also gain competency in basic electrical circuit concepts and improve their reading and writing skills.

	PICTORIAL	SCHEMATIC
dry cell		
wire		
lamp bulb		
lamp bulb in socket		
switch (closed)		
switch (open)		
fuse		

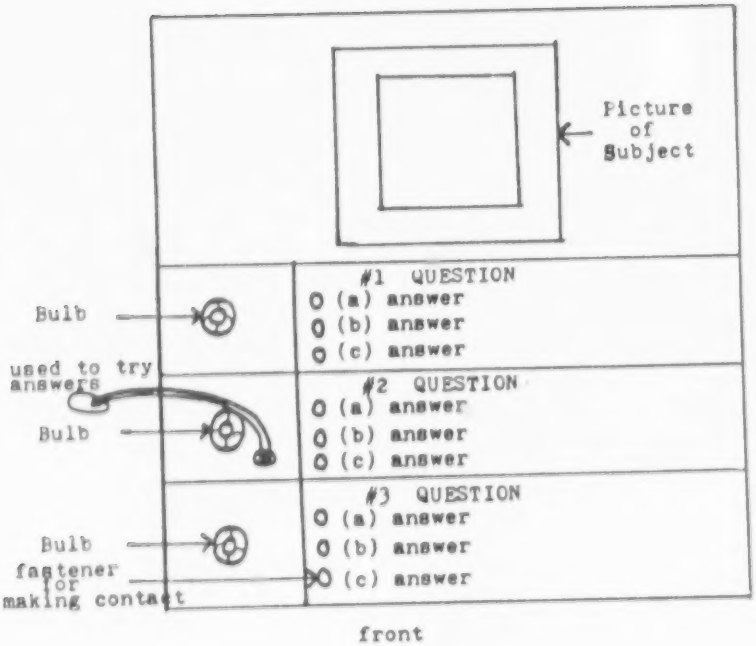


Two ways to draw a circuit.

QUIZ BOARD



QUIZ BOARD



DESPINA COCORIKAS **CURRICULUM AREA:** Science
GRADES: 7-12

LESSON PLAN

TOPIC: Paper Chromatography of Various Inks

AIM: To construct a paper chromatograph

INSTRUCTIONAL OBJECTIVES: Students will be able to construct a paper chromatograph which will be used to separate the various color components in ink

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through measuring and cutting;

Visual Analysis Skills through being able to interpret and give meaning to visual data as well as being able to make comparisons between the given visual data;

Scanning Skills through being able to move their eyes over the subject matter noticing special details.

VOCABULARY/TERMS:

Science:

SOLVENT/FILTER PAPER/ABSORPTION

CHROMO - Color

Art:

PRIMARY COLORS - Red, Yellow, Blue

MOTIVATION:

Ask the students:
What are the primary colors?
If you wanted to make a green or an orange ink what colors would you use?

DEVELOPMENT:

--Prepare the solvent for this exercise by mixing 15 ml of methyl alcohol with an equal quantity of acetone.
--Prepare the wick.
--On the filter paper furnished, have the students draw a line from the approximate center to the edge, then draw another line parallel to the radius and about one-half inch away. Using these pencil lines as guides, cut and fold as shown in Diagram A.
--Have the students cut the ends of the wick so that a filter paper wick point "v" is formed.
--Place one small drop of ink to be tested one-half inch away from the center of the wick end and let it dry thoroughly as shown on Diagram B.
--Pour 15 ml of prepared solvent into a 50 ml beaker.
--Place the wick with the sample drop of ink gently into the beaker with the solvent as shown in Diagram C.
--Allow the solvent to travel up the wick for ten minutes.
--The teacher can demonstrate the chromatographic procedure using the deep green ink.
--Have each student cut, prepare and run a chromatograph on an ink.
--Have the students analyze and compare their samples.

****** WARNINGS AND PRECAUTIONS ******

**Do not inhale vapors from solvents!
**No matches or lighted flame should be allowed near the solvent!
**Have the students report any breakage of glass immediately!

MATERIALS:

Filter paper, one-hundred ml beaker, glass rod, solvent (acetone and methyl alcohol), various inks (carmine red, red orange, vermillion, deep green, violet), scissor, poster on chromatography, oak tag

VALUE/ASSESSMENT:

Have each student talk about his/her own chromatograph and his/her results.
Have the students place their chromatographs on the oak tag and compare the results.

HOMEWORK:

Have the students answer these questions:

What color ink did you use in your chromatography?
What separation, if any, did you observe in your chromatography?

Diagram A.

Wick with slightly pointed "v" end

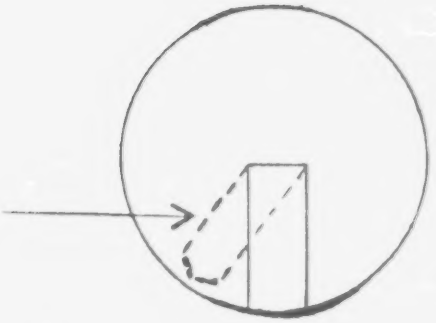


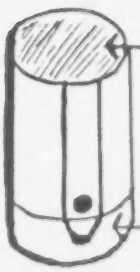
Diagram B.

FilterPaper Wick

$\frac{1}{2}$"

Drop of ink to be tested

Diagram C.



FilterPaper

Solvent

LYNN ANDREA LAW **CURRICULUM AREA:** Science/Horticulture
GRADES: 7-12

LESSON PLAN

TOPIC: Herbs, a quick sketch

AIM: To make three botanical drawings of herbs which will identify the plants

INSTRUCTIONAL OBJECTIVES:
Students will be able to observe, smell, and taste the three plants selected in order to differentiate them and help students to recognize herbs
Students will make a simple sketch to assist them in remembering the plant
Students will record facts and plant parts learned in a class discussion

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Analysis Skills through the comparing of the plants and discussing the variations in plant structure of leaves and stems which help the plant to live;

Visual Synthesis Skills through the bringing together of the individual details, objects, and symbols and giving them interpretive meaning.

VOCABULARY/TERMS:

HERB / SPRIG / SPECIMEN / CHARACTERISTICS

SKETCH - A quick drawing that catches the immediate feeling of action or the impression of the object being observed.
A sketch can be valuable and say much.
Botanical sketches are helpful as a record of many physical characteristics which would be difficult to describe.
A sketchbook diary can be helpful to describe physical and chemical change over a period of time.

MOTIVATION:

Give each student three sprigs of different herbs.
Have the students examine each sprig.
During the discussion on herbs, display herb products.

DEVELOPMENT:

--Examine three sprigs carefully and list observations on the board in three columns.
--What parts of the plant does each specimen have?
--What kind of strokes can be made with the marker or crayon to outline the shape and form of the leaf?
--What can we do with our marker or crayons to show texture or other characteristics of the plant?
--Have students divide their paper into three equal parts.
--Use a small piece of paper to practice various strokes.
--Have the students make three sketches, showing the stem, if any, leaf or leaves. Show the plant's characteristics.
--Label the drawings with interesting observational data.
--Students can place their sprigs in an envelope.
--Cleanup.

INTERCURRICULUM APPLICATION:

Have the students begin seeds for a class indoor herb garden.
This may be developed into a science/horticulture lesson.

MATERIALS:

White drawing paper, large and small green crayons, markers, or colored pencils, bunches of herbs, 12" x 14" green construction paper, rulers, scissors, and glue

VALUE/ASSESSMENT:

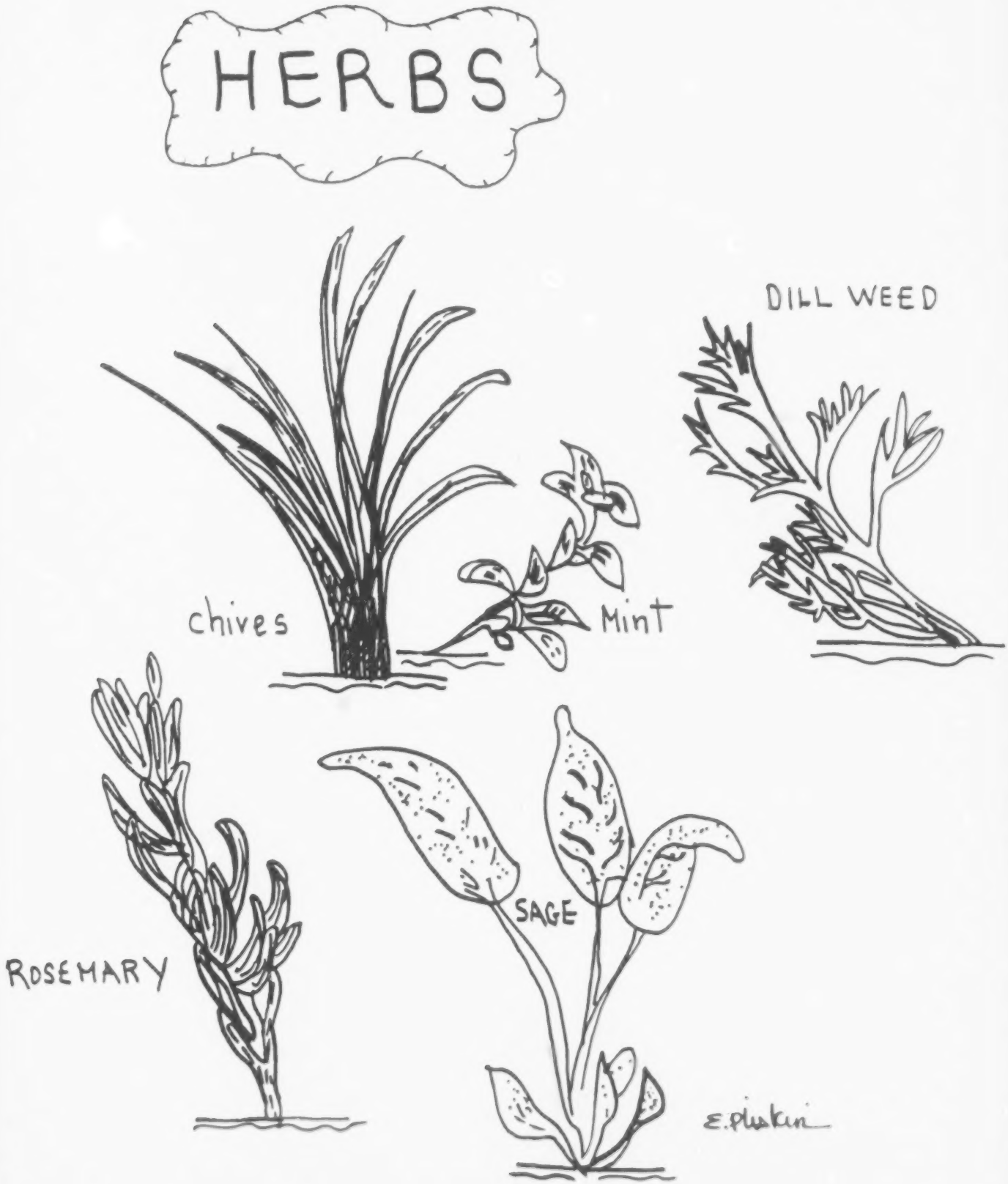
Have the students compare their sketches and describe the differences in each of the drawings.
Mount each drawing and display, noting the characteristics of each plant.

HOMEWORK:

Students may take home herbs and have their parents help them write a recipe.
These recipes and uses may be collected and, along with their drawings, copied for a class book.

REFERENCES:

THIS NOBLE HARVEST: A CHRONICLE OF HERBS
by Anne Ophelia Dowden; New York: Collins, 1979.
A CITY HERBAL written and illustrated by Maida Silverman;New York: Knopf, 1977.
If you have the opportunity to visit the Horticultural Library at 128 West 58th Street, you may have the opportunity to meet both authors. My students adored Anne Ophelia Dowden and are still talking about the experience.


HERBS
DILL WEED
chives
Mint
ROSEMARY
SAGE
E. Plaskin

ELLEN PLISKIN **CURRICULUM AREA:** Science/Horticulture
GRADES: 7-12

LESSON PLAN

TOPIC: Collage - Technique, Tearing

AIM: To create a picture of flowers and plants

INSTRUCTIONAL OBJECTIVES: Students will be able to use the technique of collage when creating a picture of flowers

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through the bringing together of the individual details, objects and symbols and then giving them interpretive meaning;

Visual Memory Skills through the matching of shapes and colors;

Psychomotor Skills through the tearing and cutting of various sized pieces of paper.

VOCABULARY/TERMS:

COLLAGE - An arrangement of various materials pasted or fastened to a flat surface

ART HISTORY:

JUAN GRIS - 20th Century, Spanish artist who used the technique of collage

MARY DELANY - 18th Century, British artist who used the technique of collage to make botanical studies

MOTIVATION:

Introduce students to the work of Juan Gris and show examples of his work.
Introduce students to the work of Mary Delany and show examples of her delicate flower collages.
Discuss the different styles of collages and the techniques used.
Discuss the various materials used by each artist.

DEVELOPMENT:

--Have the students select a picture of a flower or a plant from the "flower" file. This may be a photograph, painting or drawing.
--Have the students select a piece of colored construction paper which will be the background for the picture.
--Have the students draw the picture selected directly on the construction paper.
--Students may add details to the drawing by adding color through the use of markers.

****Do not add color to the flowers as that is the part of the picture that will be collaged.

--With the picture in front of the students as reference, tear or cut various shapes from scraps of various colors of construction paper to make the flower.
--Use shades of green construction paper to make the leaves and shades of brown construction paper to make the stems.
--Glue these collage elements onto the paper in their proper position.
--Further details may be added on top of the collaged paper with pencil or markers.

INTERCURRICULUM APPLICATION:

This lesson can be used as a tie-in for a science/horticulture class unit using real plants and flowers.

MATERIALS:

Construction paper in various colors, glue, pencils, scissors, markers, photographs or paintings of flowers and plants to be used as references

VALUE/ASSESSMENT:

Display the collages.
Have each student talk about his/her collage and relate it to the flower or plant that they have chosen to represent.

HOMEWORK:

Have students prepare a drawing of a plant from their home, garden or from the park.
Have the students identify the plant drawn by the plant's horticultural name.

REBECCA PIKE

CURRICULUM AREA: Science/Sequencing
GRADES: 7-12

LESSON PLAN

TOPIC: Flip-Pad Animation

AIM: To create a sequence of animated images

INSTRUCTIONAL OBJECTIVES: Student will be able to create a sequence of animated images and demonstrate a cause-and-effect relationship by using a story line

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through stacking and stapling paper and measuring location of images on their cards;

Visual Synthesis Skills by integrating details, objects, character and symbols into a sequence;

Visual Memory Skills through duplicating and modifying picture sequences;

Creativity Skills through the development of a story line illustrating a cause-and-effect relationship.

VOCABULARY/TERMS:

ANIMATION - A series of individual drawings which, when put into a sequence, creates motion and movement

MOTIVATION:

Ask the students:

What happens when you move?
Can a person in a picture/image move?
What happens when you put several pictures/images together?
What do cartoonists/animators try to do?
Can you tell a story by putting pictures together?

DEVELOPMENT:

--Talk about movement.
--Demonstrate your own physical movements by moving.
--Talk about a photograph of a static image.
--Give an example of arrested motion, suggesting before and after.
--Show the class examples of a series of images which give the illusion of motion.
--Talk about examples of animation/animators - e.g., Walt Disney.
--Talk about the purposes of animation (to create a story with a cause-and-effect relationship, using sequences of images).
--Have the students stack twenty-five cards to form a pad.
--Have the students staple them together for proper flipping.
--Have the students number each page in sequence.
--Have the students use a ruler to measure the movement of images on the cards.
--Have the students develop a sequence of images along a story line illustrating a cause-and-effect relationship.

INTERCURRICULUM APPLICATION:

English: Develop a story line, with characters, setting, plot, climax, and conclusion

History: Demonstrate an historical event or subject using images in sequence.

Science: Use a picture sequence to demonstrate the workings of a biological or technological subject.

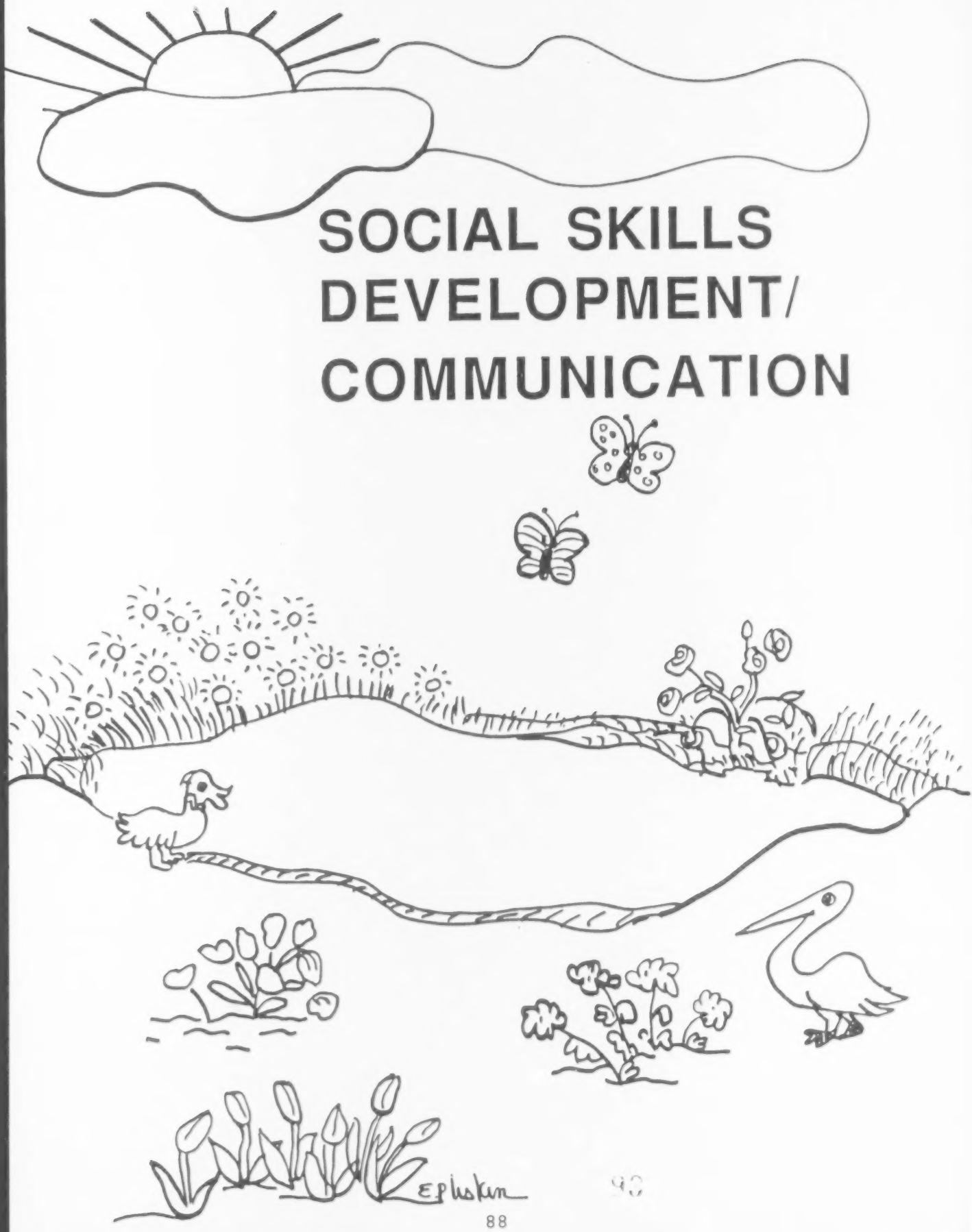
MATERIALS:

Index cards, rulers, pencils, staplers, magic markers, samples of animation, samples of a flip-pad

VALUE/ASSESSMENT:

Students may display samples of gradually-repositioned drawings, giving the appearance of movement.
Have the students demonstrate the stop-motion, stop-frame process.
Have each student demonstrate his/her flip-pad and describe the cause-and-effect relationship illustrated.

SOCIAL SKILLS DEVELOPMENT/ COMMUNICATION



MARION STABILE **CURRICULUM AREA:** Communication Skills
GRADES: K-6

LESSON PLAN

TOPIC: MASKS

AIM: To create papier mache masks

INSTRUCTIONAL OBJECTIVE: Students will be able to express themselves by creating papier mache masks for Halloween

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Creativity Skills through the use of various materials and paints;

Affective Skills through the building of a good self-image in a sharing/social situation by having a parade in the school, wearing the completed masks.

VOCABULARY/TERMS:

PAPIER MACHE - A sculptural medium composed of wet, mashed paper with a paste binder, the consistency of oatmeal when wet, but hard and rigid when dry

MOTIVATION:

Have the class look at a papier mache mask.
Ask students to select a character to be used for their own Halloween mask.

DEVELOPMENT:

This lesson is divided into four parts.
Part 1. Putting on the papier mache strips.
Part 2. Adding facial features, and painting.
Part 3. Adding hair and cutting out eyes.
Part 4. Having a parade in school.

PART 1.

--Have the students cut newspaper strips about one inch wide. (Pre-cut strips may be used.)
--The teacher mixes the paste and distributes it to each student.
--Inflate the balloons and tie each one with string.
--Demonstrate how the paper strips are placed in the paste and saturated.
--Have the students cover the entire balloon with the strips, not leaving any spaces.
--Have the students apply the strips in two to three layers.

PART 2.

--The masks should now be dry and ready to paint.
--Provide students with cups and paper plates, which can be used for the eyes, ears and mouth. Have the students use masking tape and glue to secure the features.
--Have the students pick their tempera paints and brushes with which to paint their masks.
--Have the students paint their masks.
--Let the masks dry on a shelf.

PART 3.

--Have the students deflate the balloons.
--Cut the masks so that they will fit over the student's head, providing openings so that the student can see.
--Have the students put hair on their masks with glue and secure it with Scotch tape until dry.
--Let the masks dry on a shelf.

PART 4.

--Have a Halloween parade in which all participants wear their masks.

MATERIALS:

Very large party balloons, newspaper, scissors and a paper cutter, paper toweling, tin foil containers for the water and paste, paste (wallpaper) thinned to the consistency of cream, spoons for mixing the paste, tempera paints, brushes, glitter, glue, styrofoam cups and paper plates for the facial features, masking tape, colored paper strips for the hair

VALUE/ASSESSMENT:

Have the students compare each other's masks which are on display in the back of the room.
Discuss their "characters."

HOMEWORK:

In preparation for the lesson:
Have the students bring a picture from a magazine or a book or draw a Halloween character that they would like to use as the basis for their mask.

REFERENCES:

A HANDBOOK FOR ARTS AND CRAFTS by Wankelman, Wigg, Wigg, Dubuque, Iowa: Wm. C. Brown Company Publishers, 1976.

ROZ SCHAUL **CURRICULUM AREA:** Social Skills Development
GRADES: K-6

TOPIC: Mural

AIM: To create a mural based on a song

INSTRUCTIONAL OBJECTIVES: Students will be able to design an element (people, animals, flowers, birds) for a mural based on the categories found in a song

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through the recognition and selection of colors and shapes to be included in the mural;

Visual Synthesis Skills through the connecting of the individual details and objects.

VOCABULARY/TERMS:

MURAL - A picture, generally a large one, with one central theme, designed to decorate a large area.

MOTIVATION:

Students will sing and listen to the song, "We're All A Family Under One Sky." (Words follow)

DEVELOPMENT:

--Have the class list the categories that they sang about and which are a part of the "family under one sky" theme.
--List the categories on the board:
Plumbers, doctors, farmers, teachers, lions, elephants, puppies, kangaroos, daisies, tulips, roses and so forth.
--Show the class pictures or create a photographic essay on the above categories.
--Have each student choose an element to create for the mural.
--Have the students draw or trace their part on a piece of colored felt.
--Use fabric crayons to add color.
--When the student's element is completely drawn, have the student cut it out and add further details with the use of the fabric crayons.
--Smaller pieces of colored felt may be used and glued onto this piece.
--When all the cut-outs are completed, have the students organize the individual parts into a cohesive whole on a large piece of colored felt.
--Have the students glue down the mural parts.

MATERIALS:

A file with examples of animals, flowers, birds and people. A photographic essay on these categories. Pencils, fabric crayons, scissors, glue, pieces of colored felt, one large piece of background felt, a guitar or a cassette tape recorder for the song.

VALUE/ASSESSMENT:

After the mural has been mounted and displayed, have the class look at how each individual's contribution became an integral part of the whole mural.

REFERENCES:

song: WE'RE ALL A FAMILY UNDER ONE SKY, by Ruth Pelham
ASCAP Music Mobile Workshops/Seminars/Resources,
P.O. Box 6024 Albany, New York 12206.

UNDER ONE SKY
words and music by Ruth Pelham

VERSE

We're all a family under one sky,
We're a family under one sky.
We're sky.

CHORUS

1. Well, we're people, we're animals,
   We're flowers, we're birds in flight. (Repeat)

2. Well, we're plumbers, we're doctors,
   We're farmers and teachers, too. (Repeat)

3. We're lions, we're elephants,
   We're puppies and kangaroos. (Repeat)

4. Well, we're daisies, we're tulips,
   We're roses, chrysanthemums. (Repeat)

5. Well, we're Americans, we're Russians,
   We're Italians, and Vietnamese.
   We're Israelis, we're Irish,
   We're Africans, and we're Chinese.

Under One Sky

Words and Music by
Ruth Pelham

CHORUS

2. Well, we're plumbers, we're doctors,
   We're farmers and teachers, too. (Repeat)
   CHORUS

3. We're lions, we're elephants,
   We're puppies and kangaroos. (Repeat)
   CHORUS

4. Well, we're daisies, we're tulips,
   We're roses, chrysanthemums. (Repeat)
   CHORUS

5. Well, we're Americans, we're Russians,
   We're Italians, and Vietnamese.
   We're Israelis, we're Irish,
   We're Africans, and we're Chinese.
   CHORUS

Note: where teacher or leader wishes to use the song with the "echo effect" the song may be sung by the leader or by one section of the class with the "echo" singers coming in at the appropriate points.
Example, Verse 1:

1. Well, we're people (people), we're animals (animals),
   We're flowers (flowers), we're birds in flight
   (we're birds in flight), (Repeat)

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Epluskin

FRANCES SCHOEN **CURRICICULUM AREA:** Social Skills Development
GRADES: K-6

LESSON PLAN

TOPIC: Paper Bag Puppets

AIM: To create a paper bag puppet based on a favorite character in a familiar story.

INSTRUCTIONAL OBJECTIVE: Students will be able to design a puppet to be used in a dramatic presentation

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through tracing, folding and cutting;

Visual Memory by placing appropriate parts of the body onto the paper bag;

Gross Motor Skills through the use of hand coordination when using the puppet.

VOCABULARY/TERMS:

PUPPET - A doll-like figure, moved by hand, created from various kinds of materials

MOTIVATION:

Discuss a favorite story such as "Goldilocks," and have the children recall how the characters look and what they say.
Any favorite story will do nicely.

DEVELOPMENT:

--Have the children examine a paper bag puppet of a character taken from a story.
--Discuss with the students the construction of the puppet, the body parts: eyes, nose, lips, tongue, arms, legs.
--Give each child a paper bag, small sheets of colored paper, glue, scissors, and an oaktag outline shape of features to be traced.
--Have the students trace and cut out the parts, and place them in a small cup.
--Have the students place the body parts onto the paper bag, using a cue-tip to apply a tiny amount of glue to each part being attached.
--Have the students decorate the body of the puppet with markers, crayons and small scraps of colored papers.

INTERCURRICULUM APPLICATION:

English/Reading - these puppets are a good motivational device to be used during a reading lesson or a story telling hour.

Oral Skills - It will enhance their oral skills and language arts through the act of remembering and performing a favorite story.

MATERIALS:

Small paper bags, magic markers, crayons, scissors, glue, colored paper, paper cups, cue-tips, one example of a completed puppet from a storybook

VALUE/ASSESSMENT:

Have the class invite other classes to their puppet show.

E.Plushin

ART STERENBUCH **CURRICULUM AREA:** Social Skills Development
GRADES: 7-12

LESSON PLAN

TOPIC: Self-Posters

AIM: To design a four subject/symbol self-poster

INSTRUCTIONAL OBJECTIVES: Students will be able to create a self-poster that represents four things they enjoy

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Creative Skills by organizing shapes and colors for self-expression;

Affective Skills by developing self-image, self-realization and self-concept;

Fine Motor Skills by carefully folding a paper into four equal parts;

Visual Acuity through the use of colors, drawings, lettering and space when designing their poster;

Social Skills by interviewing a classmate about his/her poster.

VOCABULARY/TERMS:

POSTER - A placard, generally decorative or pictorial, intended to convey a message or further a cause or point of view.
A limited number of words are used in conjunction with the pictorial aspects of the composition.

MOTIVATION:

Students will be given the opportunity to design a poster showing four things that they enjoy.

Ask the class:

How can we get to know one another?
Do you find it more enjoyable and meaningful to be in a classroom with people that you know?
Why?

DEVELOPMENT:

--Distribute to each student 8" x 11" (or larger) drawing paper.
--Have the students fold the paper into four equal parts.
--Distribute to each student rulers and pencils.
--Distribute to each student a box of colored pencils or markers.
--With the pencils and markers students can add color to their designs.
--The assignment is to draw four scenes, symbols, representations of things that each student enjoys doing.
--On the middle line of the paper, have the students print their first name.
--Emphasize that the drawings can be scenes, symbols, or lettering.
--Emphasize that the students are not to worry if they are not great artists.
--Stress that students should have fun with the assignment and be as creative as possible.
--Have the students exchange their finished projects with a neighbor.
--Without consulting each other, express what each one thinks the four drawings represent, then switch roles.
--After these initial discussions, consult with each other about the mistakes and agreements of the classmate's analysis of the drawing's content.
--One of the pairs will introduce the other to the class.
--The partner can discuss the other student's four interests and possibly point out his/her favorite interest. (For example, I would like to introduce Barry Smith. His four drawings represent the following four things he enjoys.)

INTERCURRICULUM APPLICATION:

History Unit - Draw four components of an historical event.
Science - Draw four components in a science lesson.
English - This lesson could be used as a tie-in to an autobiographical lesson using writing.

MATERIALS:

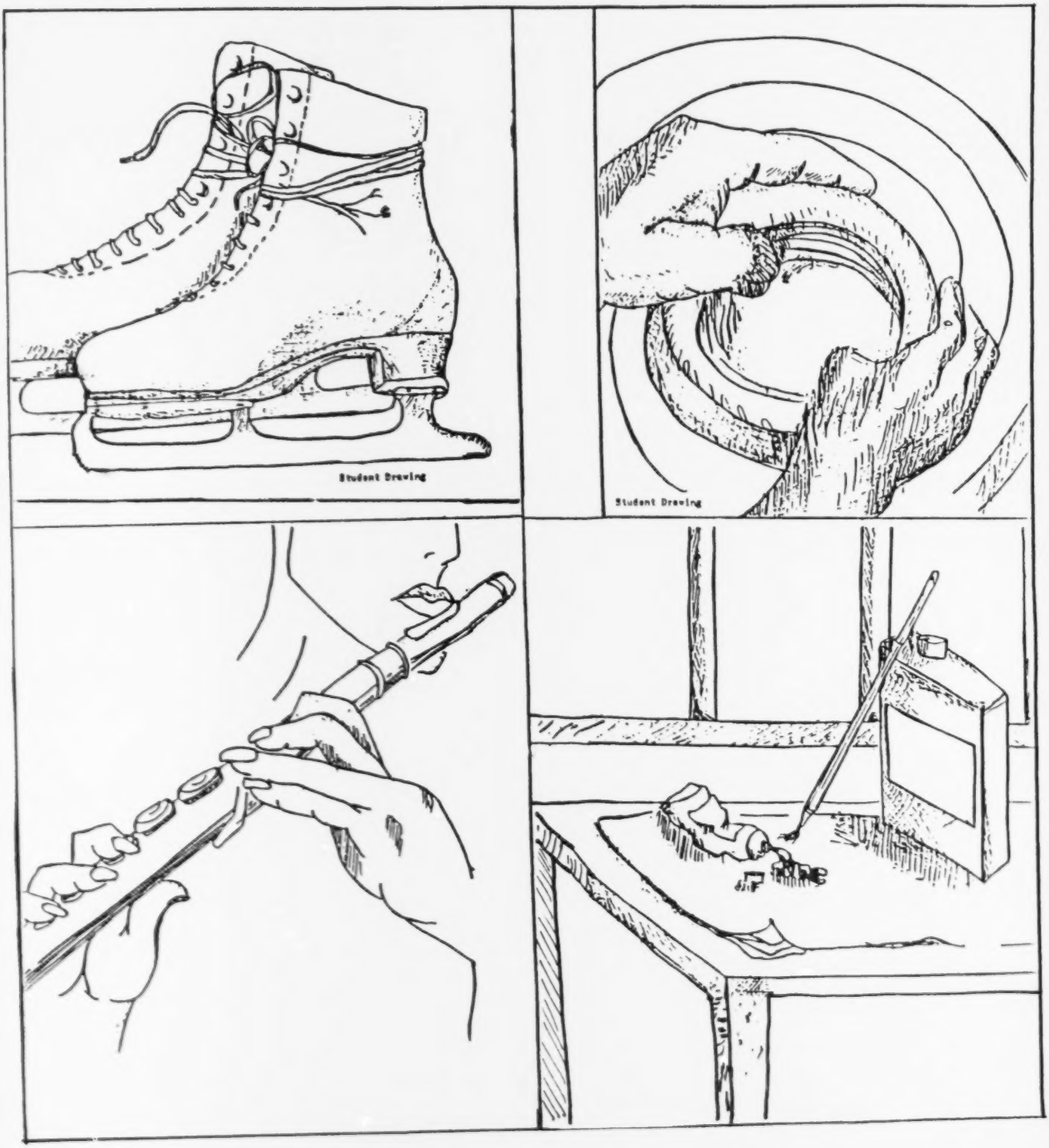
Colored pencils, markers, pencils, rulers, white paper

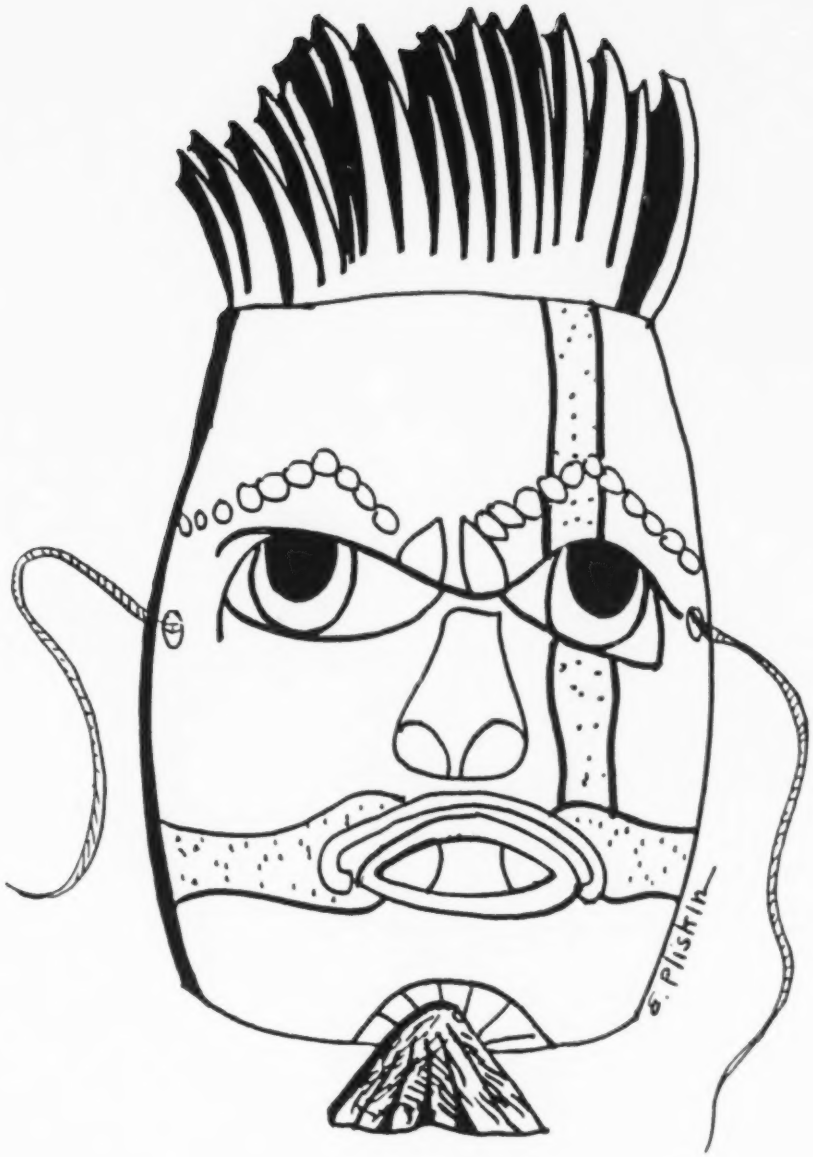
VALUE/ASSESSMENT:

This lesson creates a warm, friendly environment in the class. Further social interaction can take place and develop as the term progresses.

HOMEWORK:

Interview a member of your family and draw his/her four interests.


Student Drawing
Student Drawing



SOCIAL STUDIES

RITA JACKLER **CURRICULUM AREA:** Social Studies
GRADES: K-6

LESSON PLAN

TOPIC: Costumed Puppets

AIM: To construct cardboard puppets to represent people of the Colonial Period.

INSTRUCTIONAL OBJECTIVES: Students will be able to draw, cut-out and assemble cardboard shapes to represent the head, chest, arms, hands, legs and feet of a puppet

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual-Motor Coordination Skills through tracing the various parts of the puppets;

Visual Synthesis Skills by bringing together the individual details and giving them interpretive meaning.

VOCABULARY/TERMS:

CONTOUR - Outline of a figure

PROPORTION - A harmonious relation of parts

FABRIC - Woven, felted or knitted material such as cloth, felt or lace

MOTIVATION:

Using photographs and the booklet, WE THE PEOPLE, show how men and women dressed during the Colonial Period.
Dress several children in Colonial costumes.
Take photographs of the children all dressed up.

DEVELOPMENT:

--Hand out pre-cut pieces of cardboard to each student.
--Discuss the contour of each body part and have the children draw an outline to represent the head, chest, arms, hands, legs and feet.
--Have the children cut out the shapes of the body parts.
--Have the children fit the shapes together to form a puppet figure, making sure that the parts are in proportion.
--Make a hole at the joint of each body shape with a scissor and attach together with paper fasteners.
--Using magic markers, draw the features of the face.

--Create hair using yarn, cotton, felt, and so forth.
--Referring back to the pictures of Colonial dress, create costumes for the puppet using an assortment of fabrics, cotton, ribbon, crepe paper and so forth.
--Use glue or staples to attach the fabric to the puppet.
--Have the children design an object that their character can hold, such as a flag, sword and so forth.
--They may choose to create a specific character from history such as George Washington, or Betsy Ross. (See examples which follow.)

INTERCURRICULUM APPLICATION:

Language Skills - Several characters can engage in an informal dialogue.
This art project can be a vehicle for developing language skills.

Writing Skills - Short biographies can be developed and written for each character and used in a complete class presentation

MATERIALS:

Pieces of cardboard, magic markers, yarn, fasteners, cotton, ribbon, different fabric remnants, felt, lace, crepe paper, stapler, glue, and books and photographs of Colonial Period costumes

VALUE/ASSESSMENT:

Have the students compare puppets.
They can informally act out what their character might say while the rest of the group poses questions directed to each puppet character.

HOMEWORK:

Have the students write a speech for their character.

REFERENCES:

A CHILD'S AMERICAN HERITAGE by Claudia Blockson.
EVERYDAY DRESS OF AMERICAN COLONIAL PERIOD by Peter Copeland.
WE THE PEOPLE by New York Historical Society

My name is Ben Franklin. I am wearing knickers and a red wig. I am also wearing knickers and a dark gray waistcoat. On my feet, I am wearing black leather shoes. I also wear glasses.

I invented electricity by flying my kite when lightening struck it. I wrote "Poor Richard's Almanac." I helped write the Declaration of Independence. I also was a delegate at the Constitutional Convention.

by Danny Molina Class 5-347

My name is Betsy Ross. I wear a very long dress with loose sleeves. I also wear an apron and a shoulder wrap called a fichu. I wear a white bonnet on my head. I also wear black slippers.

I love to sew and clean and cook. One day George Washington asked me to make the first flag of the U.S. I made a flag with 13 blue stars and red and white stripes.

by Marion Gonzalez 5-347

HELEN BOHMART **CURRICULUM AREA:** Social Studies
GRADES: K-6

LESSON PLAN

TOPIC: Paper Bag Masks

AIM: To make fanciful masks for a Mardi Gras celebration

INSTRUCTIONAL OBJECTIVES: Students will be able to express their individuality by designing and creating masks using paper bags and construction paper

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through drawing, measuring, cutting and gluing;

Visual Synthesis Skills by bringing together individual elements into a meaningful whole;

Creativity Skills by organizing the shapes and colors for self-expression.

VOCABULARY:

MASK - A cover or partial cover for the face

MOTIVATION:

People from different cultures and backgrounds have different customs and traditions and reasons for celebration.
Discuss ways that people celebrate different holidays such as Halloween, Thanksgiving, Christmas, Chanukah, Kwanza.
Introduce the holiday of Mardi Gras.
Give background information and have the class read from the prepared Rexograph sheet.
As a class exercise, have the class answer the questions on the sheet.
Emphasize dressing up in costumes and masks during the celebration of Mardi Gras.
Inform the class that they will prepare to celebrate Mardi Gras by having a parade through the school, and for that parade the class will be making Mardi Gras masks.
Display pictures of masks.

DEVELOPMENT:

--Elicit from the students features that they would include in their masks such as eyes, eyebrows, eyelashes, nose, mouth, teeth, tongue, ears, hair, mustache, beard, horns.
--Write these words on the chalkboard.
--Give students large paper bags and working one at a time let the teacher carefully and loosely slip the bags over each child's head, just to locate the position of each child's eyes. Mark the position of the eyes with a marker.
--Take the bags off and then cut out the eye openings.
--Have each student choose 5 pieces of different colored construction paper (9" x 12").
--Demonstrate various ways elements can be added to the mask:
  -an outline can be drawn with a pencil, cut around and glued down
  -a shape can be freely cut without a preliminary outline
  -construction paper can be rolled and scored at one end in order to form a base to stand on
  -construction paper can be fringed, curled, folded and added to the mask
  -markers can be used to add details to the mask
--At this point students may proceed to cut, draw and glue.
--As the students work, provide plenty of positive reinforcement, by making suggestions and offering individual assistance.

INTERCURRICULUM APPLICATION:

This project could be used as a motivational device for a unit on the early settlement of this country, highlighting the French settlement in Louisiana.

MATERIALS:

"CARNIVAL DAYS" Rexograph sheets pictures of masks, large paper bags, different color construction paper, glue, scissors, pencils, markers, tape, stapler and staples, chalk and chalkboard

VALUE/ASSESSMENT:

Have the students demonstrate their accomplishments: At Mardi Gras time, the students will parade through the halls of the school and visit some classes to show off their masks and share their learning experience.

REFERENCES:

HOLIDAYS AND SEASONS, Frank Schaffer Publications, Inc.
CHILDCRAFT - - THE HOW AND WHY LIBRARY, Vol. 5 "Holidays and Customs", pp. 296-297.
A HANDBOOK OF ARTS AND CRAFTS, by Wankelman, Wigg, Wigg, William C. Brown Publishing Co., p. 158.

MARDI GRAS

Mardi Gras, one of the happiest events of the year, is celebrated in New Orleans, Louisiana, and many other parts of the world. When French settlers came to Louisiana, they brought Mardi Gras with them. Mardi Gras means **"fat Tuesday"** in French. During Mardi Gras, there are days and days of celebrating. First, there are parades. People wear very fancy costumes. Beautiful floats are driven down the streets. Most of the floats are decorated with themes from history and legend. Then, a carnival Queen and King are chosen. The mayor of New Orleans gives them keys to the city. Hundreds of thousands of people crowd the streets. Bands play music for days. People dance in the streets day and night.

Answer the following questions.

1. Which group of people came to this country and settled in Louisiana?

   _____

2. Mardi Gras is a French word. What does Mardi Gras mean?

   _____

3. During Mardi Gras, what is driven down the streets?

   _____

4. During Mardi Gras, who gets the keys to the city of New Orleans?

   _____

5. What do people wear to the Mardi Gras celebration?

   _____

G. Plisko

PAT SUTHERLAND-COHEN **CURRICULUM AREA:** Legal Studies
GRADES: 7-12

LESSON PLAN

TOPIC: Masks ... or ... Jury Selection is an Art

AIM: To express in a mask the features of a juror

INSTRUCTIONAL OBJECTIVES: Students will be able to illustrate the characteristics of jury members.

BEHAVIORIAL OBJECTIVES: Students will be able to develop their:

Visual Synthesis Skills through the bringing together of individual details, objects and symbols and giving them interpretive meaning;

Psychomotor Skills through the cutting, folding and drawing of face masks from manila folders;

Cognitive Skills through the analysis of the characteristics of a trial court jury.

VOCABULARY/TERMS:

JUROR - A member of a jury

JURY - A panel of citizens with no prior knowledge of the case, formed to decide the verdict

VOIR DIRE - (from the French "to see and say") the questioning of potential jury members

PROFILE - Side view of a face

MASK - A likeness of a face

MOTIVATION:

Elicit the requirements for a good juror (impartiality, alertness, citizenship, voting age, local resident) and other deciding factors important in the selection of a juror.
Important factors (race, income, age, experiences, profession) might also be taken into account.
Would you be selected to sit on a jury?
Who would you choose, if you could choose, to be a juror in a case that you were involved in?
Discuss relation of physical characteristics to personality: What can you tell about a person from his/her face?
Display pictures of masks.

DEVELOPMENT:

--Display examples of completed masks.
--Distribute folders and pencils.
--Illustrate design techniques.
--Use the center crease of the folder as the center of the mask. If you open the folder flat you will have a left side and a right side.
--To design the profile of a face, proceed with the following directions:
--Draw lips and nose along the center crease.
--Decide the place, size and shape of the eyes.
--Repeat the design on the left or right side of the folder.
--Include other features such as ears, hair, chin, cheeks, clothes, eyeglasses, jewelry, and so forth.
--Cut the face out from the folder, leaving you with a head and neck and perhaps a dangling earring.
--Color the masks with pencil and magic markers.
--Found objects may also be added to the mask, such as earrings.

INTERCURRICULUM APPLICATIONS:

English - Create character masks from a story or a play.
Use masks to role-play dramatic situations.

Communication Arts - Illustrate different mouth shapes for vowel sounds.

MATERIALS:

Class sets of legal sized folders, pencils, scissors, colored pencils or marking pens, yarn, fabric and other decorative objects, display materials such as tape/thumb tacks

VALUE/ASSESSMENT:

Have students display their work and discuss the characteristics of the juror shown on their masks.
Review the jury selection process.

FOLLOW-UP:

Allow class to select a jury from the masks for mock trial activities.

HOMEWORK:

Write three questions the defense lawyer in a murder trial might ask during the VOIR DIRE.

Student Drawing

BETH N. BOMZE **CURRICULUM AREA:** Social Studies
GRADES: 7-12

LESSON PLAN

TOPIC: Poster Art / Public Statements

INSTRUCTIONAL OBJECTIVES: Students will be able to create their own posters for a "mock" parade and political march employing artistic modalities which express their opinions and feelings about public issues

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Analysis Skills through the use of lettering and design when creating their posters;

Psychomotor Skills through the use of hand-to-eye coordination when signmaking.

VOCABULARY/TERMS:

POSTER ART - Public statements expressed artistically, employing the medium of print

LETTERING - The art of arranging letters to form words and phrases

ARRANGEMENT - An articulate design of lines and shapes

ART HISTORY:

Display poster art from past eras

MOTIVATION:

Discuss the concept of posters as public messages which can express our feelings about certain issues and happenings.
Display sample posters during the discussion.
Ask the students to describe posters that they have seen on the buses and subways.
Elicit from the group sample messages that could be expressed in a poster form.

DEVELOPMENT:

--Have the students develop a message which will be used on their poster.
--Distribute pencils and construction paper.
--Have students copy their statement onto the larger paper.
--Have the students illustrate their statements with original designs.
--The students can use markers to add color to their designs.

INTERCURRICULUM APPLICATION:

Social Studies - This lesson could be extended to include the study of the Constitution and the Bill of Rights.

English - Incorporate poster statements into formal letters to public figures.

MATERIALS:

Pencils, pens, loose-leaf paper, construction paper, magic markers, safety pins (to attach the poster to themselves) or sticks (to carry the poster), samples of artistically designed posters

VALUE/ASSESSMENT:

Each student will hold his/her poster and read its message aloud.
Students develop oral presentation skills when articulating poster themes and employ this competency in written communication skills.

HOMEWORK:

Create three statements which could be used at a "Free Speech" meeting.

THOMAS CALDERWOOD **CURRICULUM AREA:** Social Studies
GRADES: 7-12

LESSON PLAN

TOPIC: African/Indian Masks

AIM: To design a mask

INSTRUCTIONAL OBJECTIVES: Students will be able to use techniques of cutting and coloring to make a mask

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Synthesis Skills through the bringing together of individual details, objects, and symbols and then giving them interpretive meaning;

Psychomotor Skills through drawing and cutting.

VOCABULARY/TERMS:

MASK - A cover or a partial cover for the face

FEATURE - The structure, form or appearance, of a person

MOTIVATION:

Discuss with the class the functions of a mask:
to hide a face
to represent the face of another (a God, a leader)
Show pictures of different types of masks.

DEVELOPMENT:

--Have the students design with pencil, their own masks on paper.
--Have the students cut out openings for eyes and a mouth.
--Have the students cut up pieces of paper to use for the mouth, nose, eyelashes, and hair.
--Have students use magic markers to color the masks.

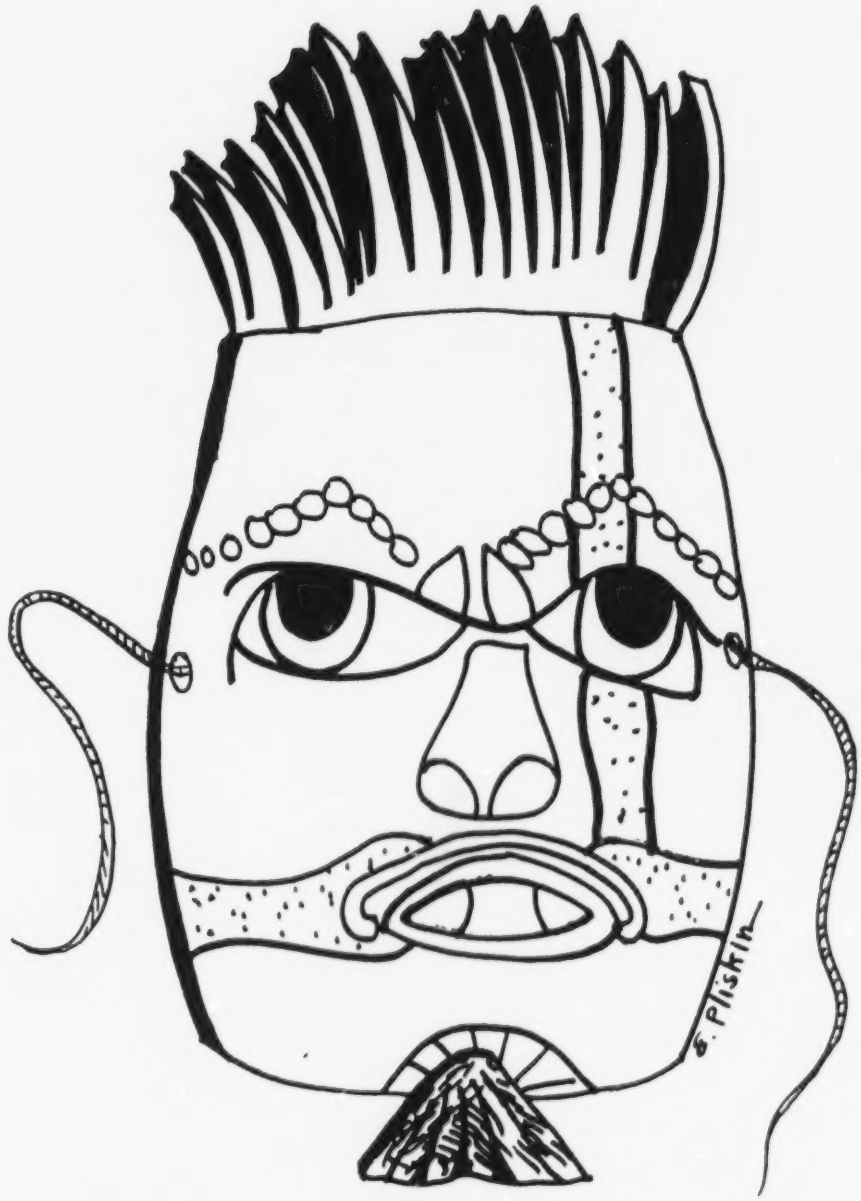
INTERCURRICULUM LESSON:

Social Studies - Use of symbols in different cultures

MATERIALS:

Colored paper, scissors, glue, markers, pencils, pictures of masks

VALUE/ASSESSMENT:
Have each student describe what his/her mask represents.


S. PLISKIN

CAROLE BUSH **CURRICULUM AREA:** Social Studies
GRADES: 7-12

LESSON PLAN

TOPIC: Totem Poles and Masks

AIM: To construct a totem pole or a mask which has an American Indian theme

INSTRUCTIONAL OBJECTIVES: Students will use books available in the classroom to locate and trace pictures of totem poles and masks. Students' tracings will be used in the overall construction of a totem pole or a mask.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Motor and Psychomotor Skills through the tracing of pictures, measuring, tearing of paper, gluing and painting;

Creativity Skills by organizing the parts of different pictures into one total picture or creating new pictures for self-expression;

Visual Synthesis Skills by giving interpretive meaning to the symbols used in the totem pole or in the mask.

VOCABULARY/TERMS:

MASK - A cover or a partial covering for the face

TOTEM POLE - A tower carving produced by the Indians of the American Northwest.

MOTIVATION:

Plan a class visit to the Museum of Natural History's Northwest Indian exhibit.

DEVELOPMENT:

--Show examples of Indian artwork to the students and discuss the meaning/utilization of the designs.
--Have the students locate designs in books and trace several of them.
--Have the students select the colors of each part of their tracings.
--Give each student cardboard tubes or oaktag to make totem poles, or the masks.

TOTEM POLES

--Have the students divide their tube into three equal parts by penciling in the lines.
--They then mark the areas where wings or beaks protrude from the tube.
--Wire or extra cardboard can be shaped and taped to the tube as per the markings.
--Have the students papier mache the entire tube including the wings and the beaks.

MASKS

--Have the students draw a simple sketch of a mask on oaktag.
--Have the students cut the oaktag to the desired facial shape. Cut out eyes, nose.
--Have the students mount or add cardboard with tape for the protruding features.
--Papier mache entire mask including features.

Pertaining to both:

--Some areas can be built up with the papier mache to create a more dimensional look.
--Paint the totem pole and the mask after the papier mache has dried by following the design on the original tracing.

INTERCURRICULUM APPLICATION:

This project is an interesting way to enhance a unit on the early American Indians.
Student research into a variety of topics concerning the American Indian can take place after the totem poles and the masks have been completed.

MATERIALS:

Tracing paper, pencils, oaktag, cardboard tube, wire, wire cutter, newspaper, wheat or wall paper paste, tempera paints, brushes, masking tape, glue, scissors, water

VALUE/ASSESSMENT:

The totem poles and the masks are displayed in the classroom for all to view.
Have each student explain/describe his/her project, and any writings that have been completed will also be displayed at this time.

HOMEWORK:

Have the students prepare a written description of their mask or totem pole.

E. Pliskin

SUZANNE ROCKMAN **CURRICULUM AREA:** Social Studies
GRADES: 7-12

LESSON PLAN

TOPIC: Origami

AIM: To create simple objects made by folding paper

INSTRUCTIONAL OBJECTIVES: Students will be able to follow oral and printed directions for folding paper to create simple objects.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through folding paper objects;

Motor Skills - Small Motor Control by folding and manipulating origami paper;

Visual Synthesis by bringing together the individual details and giving them interpretive meaning.

VOCABULARY/TERMS:

ORIGAMI - Japanese art of paper folding

CREASE - Mark or ridge made in paper by folding

PLEATED - Folded like an accordion or a flight of stairs.

MOTIVATION:

Show that there is something magical about taking a plain sheet of paper and making something beautiful with it.
Display several origami objects.

DEVELOPMENT:

--Have the students look at the model sailboat.
--Demonstrate the steps in making the sailboat.
--The students and the teacher fold the sailboat together following auditory cues.
--Have the students also follow along with the printed directions and diagrams placed on their desks.
--Have the students use the simple directions and diagrams to create a swan and a cake basket. (See instructions which follow.)
--Make available a file of printed directions for simple objects that interested students can try to create on their own.

INTERCURRICULUM APPLICATION:

Social Studies - Students get a feeling of Japanese culture.

Mathematics - In paper folding, we fold paper into fractional parts, thirds, quarters, halves and so forth.

MATERIALS:

Squares of assorted colored origami paper, printed directions for origami objects, a flat tabletop for each student to fold and work on

VALUE/ASSESSMENT:

Set up a Japanese cultural corner and have the students display their work.

HOMEWORK:

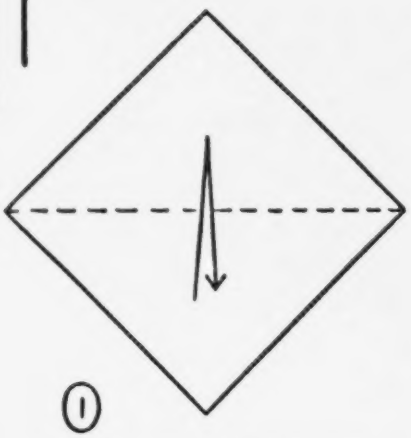
Using printed directions, have the students make a sailboat at home.

REFERENCES:

Printed directions with diagrams courtesy of the Friends of the Origami Center of America.

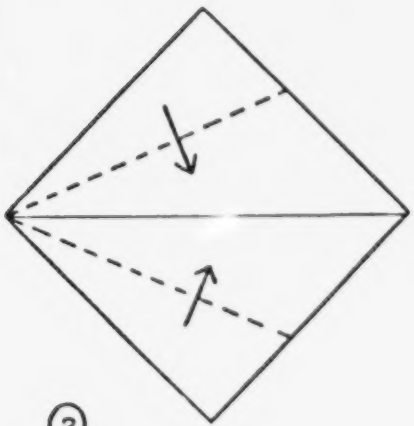
FIRST STEPS IN ORIGAMI, by Michael Shall and Alice Gray

SWAN traditional



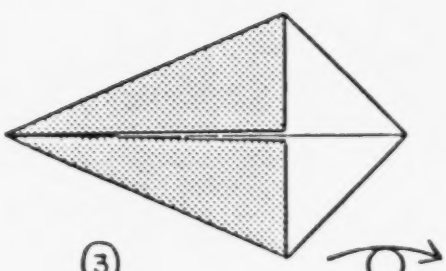
1

Paper square. White side up.
Fold in half diagonally. Unfold.



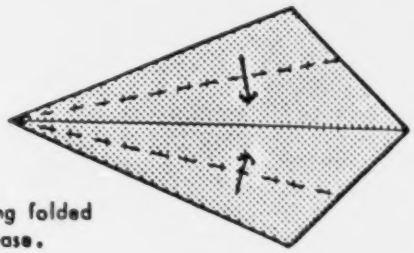
2

Bring two adjacent edges to crease.



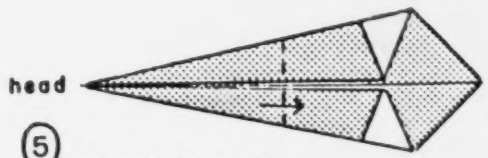
3

"Ice-cream cone". Turn over.



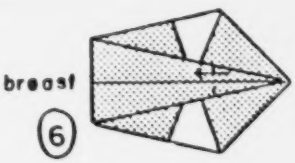
4

"Kite". Bring folded edges to crease.



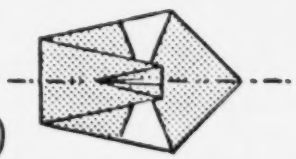
5

Bring head to tail.



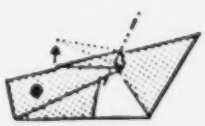
6

Fold head toward breast.



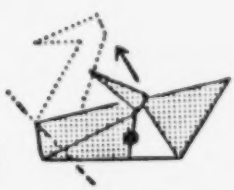
7

Pick up and fold in half downward, from breast to tail.



8

Hold at black spot. Pull up head.
Pinch back of head to set new crease.



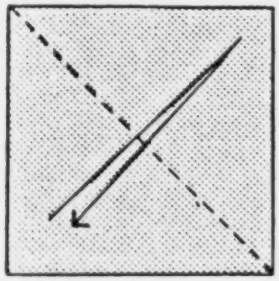
9

Hold at black spot. Pull up neck.
Pinch breast to set new crease.

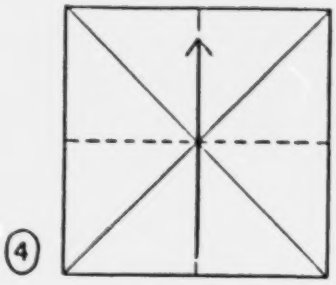
10

Finished Swan! Makes place cards, gift tags, and mobiles, as well as tree ornaments. Use a needle to put thread through the top of head. Knot the ends to make a loop for hanging the swan.

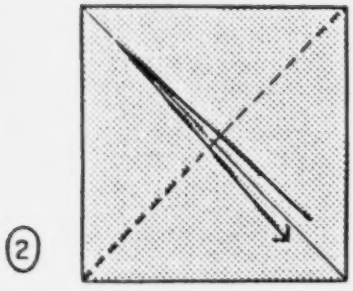
SAILBOAT — traditional



Paper square. Colored side up.
Fold in half diagonally. Unfold.

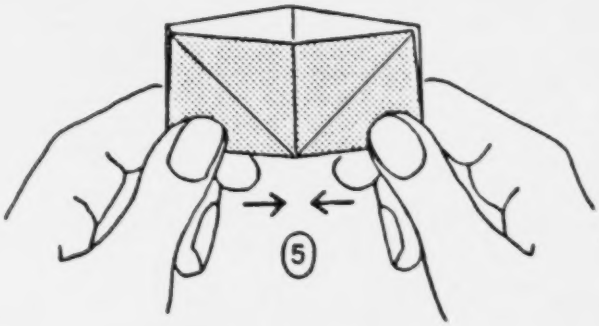


Fold like a book the other way.
This time, leave it folded.

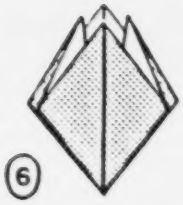


Fold and unfold the other diagonal.

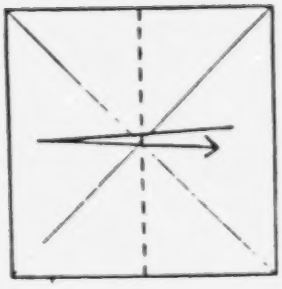
Turn over.



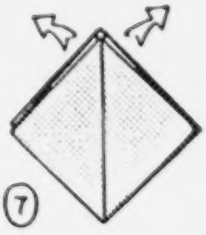
Grasp ends of folded edge and
push hands together until the
four corners of the paper meet!



Press flat, with 2 flaps on
each side.

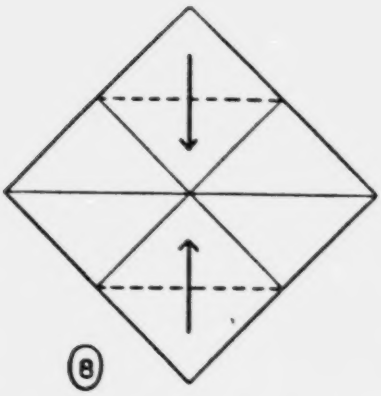


Fold in half like a book. Unfold.



Now, open everything out.

128

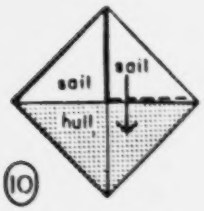


8

White side up, bring opposite corners to center.

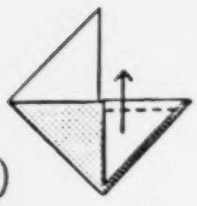
9

Fold up again on the creases you have already made.



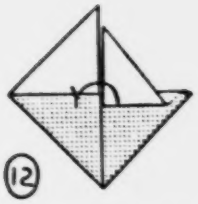
10

Turn one sail down over edge of hull.



11

Fold sail back up, making a little pleat at the bottom.



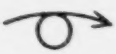
12

Tuck pleat under edge of hull.

Turn over.

13

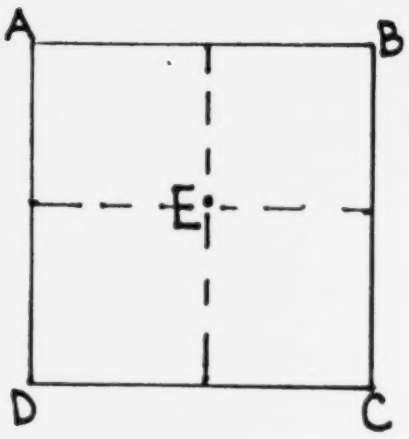
Fold up bottom point of hull. This makes a base on which the boat will stand.

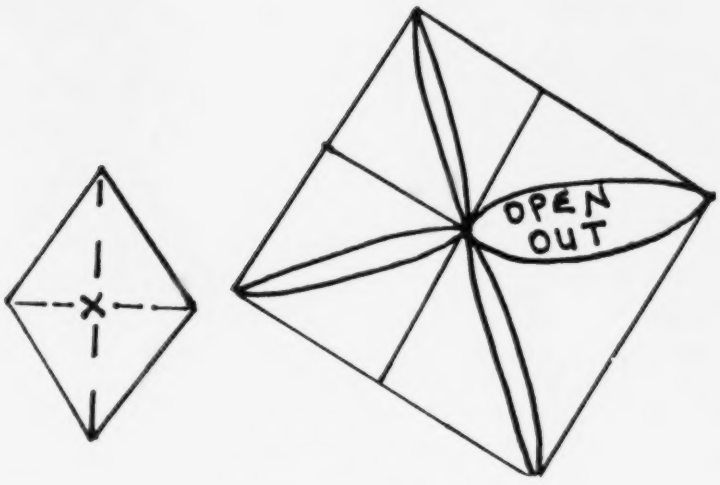


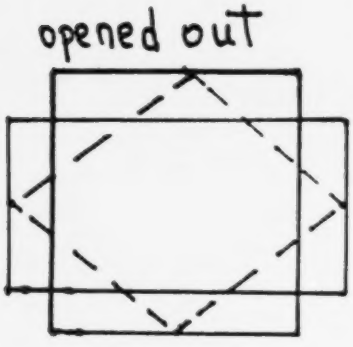
Turn over.

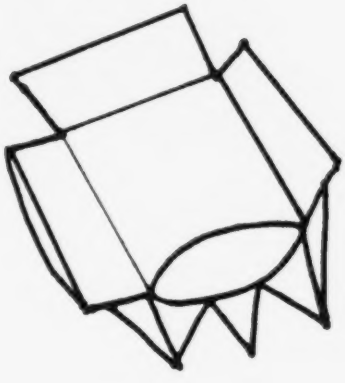
14

Finished Boat! Use it as a place card, party favor, or tree ornament.









CAKE BASKET

STEPS TO FOLD A CAKE BASKET

1. Take a square piece of paper ABCD.
2. Fold DC up to AB and BC over to AD so you get a small square.
3. Open it up to the original size square.
4. Fold each point into the center E.
5. Turn paper over. The new center is X. Fold the new corners into the center at X.
6. Turn the paper over and do this one more time.
7. One by one open out the little squares. Underneath are four feet on which the cake basket will stand. Bend these points out so the cake basket will stand up.

KATHLEEN CHARLESTON **CURRICULUM AREA:** Social Studies
GRADES: 7-12

LESSON PLAN

TOPIC: Model Building

AIM: To create a model including the essential elements of the Sumerian culture - 3,000 B.C.

INSTRUCTIONAL OBJECTIVE: The students will be able to use their map skills to lay out a ground plan for a model of a Sumerian village

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Communication Skills through working cooperatively and rotating their involvement with building parts of the model;

Fine Motor Skills through the manipulation of very small objects.

VOCABULARY/TERMS:

MODEL - A copy, usually in miniature

MOTIVATION:

Students will be shown pictures of some of the models completed at the Museum of Natural History and plan a museum visit to view these models.

DEVELOPMENT:

THE CONCEPT OF THE MODEL

--Prepare the class for this project over a period of several weeks, through discussion of the essential elements of the Sumerian culture.
--Introduce the concept of model building through pictures, models, doll houses and museum displays.
--Using graph paper, demonstrate the drawing of a "map" or "floor plan" for the model that the class will build.
--Have the students draw their individual floor plan and then decide as a group which elements to include in the completed model.
--From the various student graphs, draw a large size map of the model which can be labeled with the essentials -- palm trees, canal, huts, temple, fields, wells, kilns.
--Divide the chores among the students, e.g. setting up, cleaning.

THE CONSTRUCTION OF THE MODEL

--With the reference map of the essentials, begin construction of the base of the model.
--Egg cartons and cardboard are put under window screening, which is stapled to the presswood.
--The 5" by 30" plaster splints are dipped in water.
--The excess water is removed and the splint is put over the screen.
--Try to get the splints to wrap over the edges, holding them down for a minute or two, as this evens out the edge and covers the screen edges which can be very sharp.
--After the first layer is down, wait for it to dry completely before you apply a second layer.

THE CONSTRUCTION AND THE PAINTING OF THE VARIOUS ELEMENTS

--Take pictures as the model progresses.
--The balsa wood construction of the huts and temple can be as elaborate or as simple as you wish.
***I DO NOT suggest you allow students to use Exacto knives for the carving of the details. You might want to do them yourself as the balsa wood is very soft.
--Have the students paste and paint the wood huts.
--The palm trees are constructed of 1/8" wooden dowels cut into 2 1/2" lengths.
--They are painted with brown tempera mixed in class and then black felt tip pen is used to mark the trunks.
--The palm fronds are made of green cloth, marked with a felt tip pen, then glued to the trunks.
--Have the students paint the base, demonstrating a dabbing technique.
--Pour several shades of brown tempera into baby food jars, and hand out brushes of different sizes and have everyone dab away. Add some gray and black, too.
--Use different shades of yellow and green to dab onto the model base.
--The well and kiln are constructed from two different types of egg cartons.
--The rounded shape is cut carefully from the cartons.
--The rather high styrofoam shape is covered with construction paper, then a black felt tip pen is used to draw bricks. The other egg carton is made of cardboard.
--The bottom part of that carton is used.
--It already has a square shaped indentation which is removed. Then a coat of brown tempera is used.
--When it is dry, details are drawn in with a pen.
--Little balls of Plasticine clay are rolled and match sticks are used to put indentations in the middle.
--These clay pots are placed around the kiln, well and huts.

THE DETAILS

(TAKE PICTURES!)
--Details, like the benches around the huts, are constructed of very thin sticks of balsa wood.
--The people and animal miniatures can be purchased at a hobby store that carries supplies for model trains. You can paint over their modern clothes with tempra.
--Straw from a broom is used for the bundles in the field.
--Moss purchased in a hobby store is glued down for the landscaping.
--Clear plastic wrap is used in the canal to suggest running water.
--Glue down the people, huts, temple and palm trees.

TAKE A PICTURE OF THE COMPLETED MODEL!

INTERCURRICULUM APPLICATIONS:

History - Almost any ethnic study could be expanded through the building of a model
Egypt - a Pyramid
Aztec Village - a temple
Incas of Peru - a temple
Japanese fishing village - a port
China - A village along the Great Wall

Science - Study the environment through the building of different ecosystems: woodland setting, desert setting, and so forth

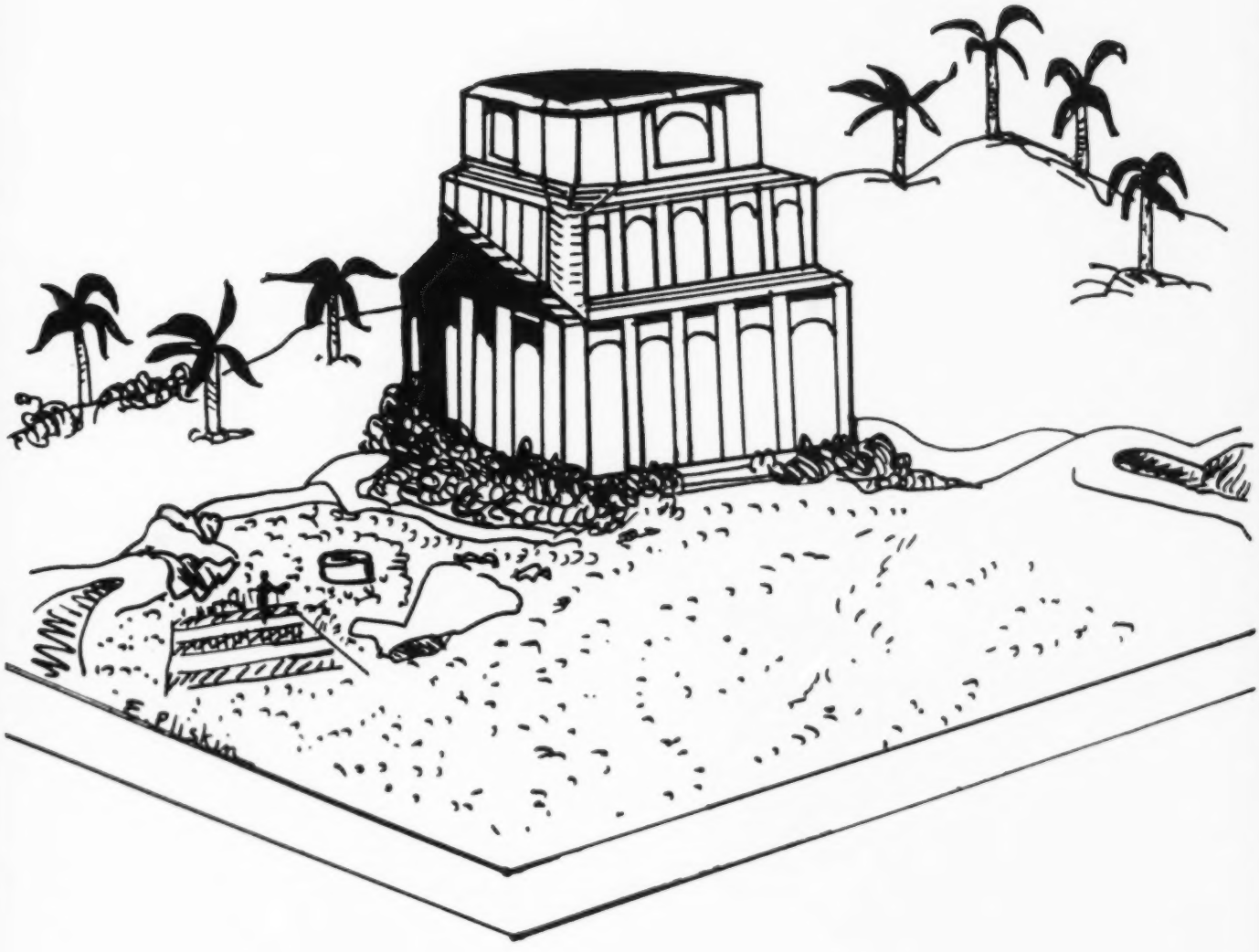
English - Have the students build a "wonderland" while you read about Alice.
Build a medieval castle while you read about King Arthur

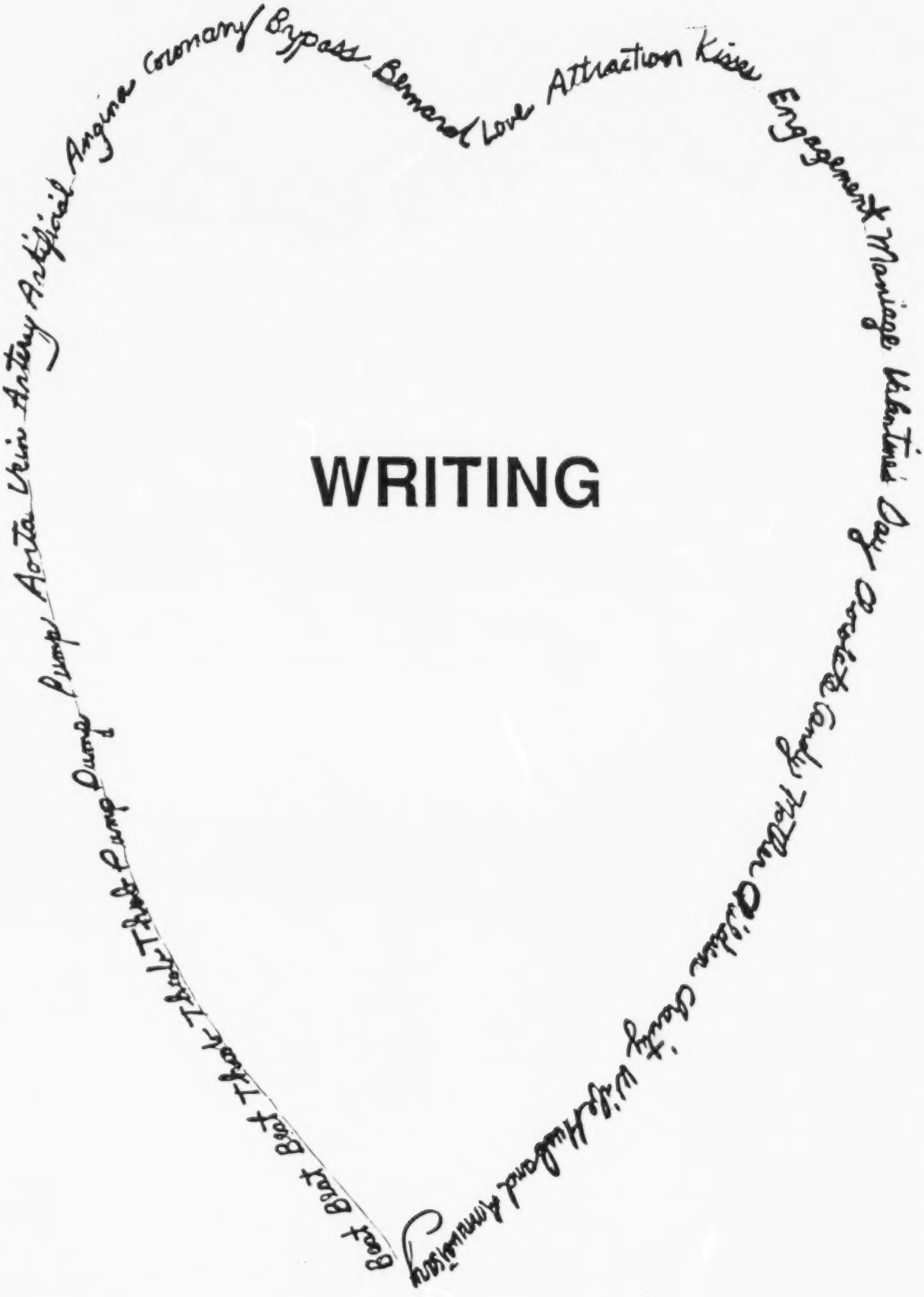
MATERIALS:

30" x 24" piece of pressed wood, 2 2/16" dowels, tempera paint, glue, green fabric, black felt tip pens, scissors, Exacto knife, staple gun, miniature people, dried moss, Plasticine clay, egg cartons(styrofoam and cardboard), screen cut bigger than the wood, assorted sizes of balsa wood, plastic clear wrap, brushes, large bowl, small jars, drop cloth and aprons, gold and bronze enamel paints, construction paper, pictures of completed models

VALUE/ASSESSMENT:

Use the photographs to talk about how the students mastered the model building process.
Now you can really discuss the Sumerian culture!


E. Pliskin


WRITING
Boat Boat Boat Tube Tube Tube Tube Tube Tube Tube Tube Pump Pump Pump Pump Pump Aorta Vein Artery Artificial Angina Coronary Bypass Bernard Love Attraction Kiss Engagement Marriage Valentine's Day Cupid Cradle Cupid Pulse Pulse Pulse

RACHELLE AARON

CURRICULUM AREA: Writing
GRADES: K-6

LESSON PLAN

TOPIC: Paper Bag Puppets

Background: This project was completed with four Resource Room children on the same functional level. It was done in a time frame of a week in one fifty minute period a day.

AIM: To create a WILDTHING paper bag puppet based on hearing the story "Where the Wild Things Are".

INSTRUCTIONAL OBJECTIVE: Students will design, construct and use a paper bag puppet.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills by cutting, pasting and decorating their puppets;

Visual Synthesis Skills by organizing individual details and giving them meaning in the form of a puppet;

Affective Skills through the development of self-image and self-realization by expressing themselves with the use of a puppet.

VOCABULARY/TERMS:

PUPPET - A doll like figure created of various kinds of materials, moved by hand

MOTIVATION:

Discuss with the students "Dreams".
What kind of dreams do people have?
Can you describe any unusual creature in one of your dreams?

DEVELOPMENT

PART 1.

--Read to the class, the story "Where the Wild Things Are," by Maurice Sendak.
--Talk about the difference between reality and fantasy.
--Show examples of WILDTHING puppets.
--Tell the students that they can design their own puppets using their imaginations.
--Have the students lightly trace the basic bag shape of the head and body on white paper.
--Have the students sketch their WILDTHING and any extremities they want to add.
--Have the students use crayons to decorate the puppets.

DEVELOPMENT

PART 2.

--Have the students cut out the parts of the WILDTHING.
--Have the students add details using buttons and sparkles and markers.
--Have the students paste the decorated designs to the bag.
--Have the students experience moving their hands inside the puppet and pretend to make the puppet say a few words.

INTERCURRICULUM APPLICATION:

Have the students write a short skit using the theme:
" THE WILDTHINGS "

MATERIALS:

Paper bags, scissors, glue, crayons, markers, buttons, sparklers, paper and pencils, samples of WILDTHING puppets

VALUE/ASSESSMENT:

Students gain confidence in themselves as they use their hand paper-bag puppets in a short skit written by the class.

REFERENCES:

"WHERE THE WILD THINGS ARE," by Maurice Sendak

ELLEN PLISKIN

CURRICULUM AREA: Writing
GRADES: 7-12

LESSON PLAN

TOPIC: Tags

AIM: To design a special way of writing a name, a nickname or other identifying symbol

INSTRUCTIONAL OBJECTIVE: Students will be able to prepare a tag to be used as their cover design for their folders

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Perceptual Skills through the bringing together of the individual details, objects and symbols and giving them interpretive meaning;

Creativity Skills through organizing shapes and colors for self-expression;

Affective Skills through the development of self-image.

VOCABULARY/TERMS:

TAG - A unique design of a name or an individual's symbol

LETTERING - The art of arranging letters to form words and phrases

ARRANGEMENT - An orderly design of shapes and lines

ART HISTORY:

Keith Haring - 20th Century American artist who uses graffiti in his art work

MOTIVATION:

Students will be asked:
How can you tell your folder from another student's folder?
How can you tell a Sprite from a 7-Up? (package design)
Where have you seen graffiti art?
What do graffiti artists try to tell us?
Introduce the work of Keith Haring, a major graffiti artist.

DEVELOPMENT:

--Students will be shown examples of different styles of lettering.
--Students will be shown examples of folder cover designs using a name, initials, color - which all form a TAG.
--The students should try to be unique, using any lettering style they feel comfortable with and any choice of color to give it their own look and to try to achieve their own self-expression.
--Give each student paper and pencils to make their first drawing.
--When the student is satisfied with his/her design, hand out markers and have the student add color to his/her drawing.
--When the TAG is completed, it will be pasted down onto the folder and act as a cover for that folder.

INTERCURRICULUM APPLICATION:

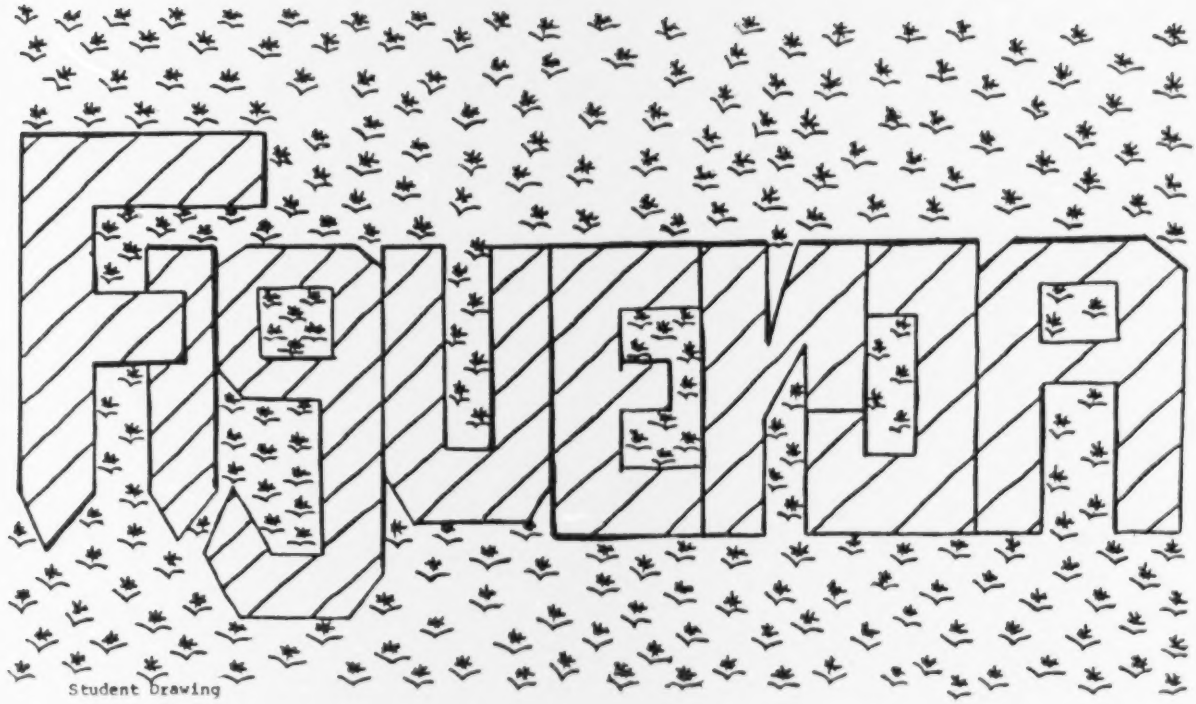
English - This may be extended to a lesson dealing with biographies and autobiographies through reading and writing since the student has been working on a somewhat autobiographical piece of art work.

MATERIALS:

Folders, rulers, pencils, markers, white paper for the folder cover, glue, lettering samples, graffiti samples, books and posters on the artist Keith Haring

HOMEWORK:

Bring in one example of lettering from a product package such as a cereal box to be used in a display on lettering and package design.



Student Drawing

ELLEN PLISKIN

CURRICULUM AREA: Writing/Poetry
GRADES: 7-12

LESSON PLAN

TOPIC: Single-String Mobile: "A Spinning Sun"

AIM: To design and construct a mobile

INSTRUCTIONAL OBJECTIVE: Students will be able to use the elements of balance and design when constructing a mobile

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Psychomotor Skills through the bringing together of the individual details, objects, and by measuring and cutting;

General Visual Acuity through the perception, recognition and identification of colors, shapes, spatial and figure ground relationships as well as the development of spatial orientation.

VOCABULARY/TERMS:

MOBILE - A sculptural design with parts which move in free but delicately balanced orbits, in relation to one another

TEMPLATE - A pattern used to reproduce an identical copy of an object or shape

SCULPTURE - A three-dimensional sculptural design

ART HISTORY:

Alexander Calder - 20th Century American sculptor and mobile-maker

MOTIVATION:

Talk about mobiles, their movement, their shapes, their feelings of lightness and freedom, their balance.
Introduce the work of Alexander Calder and show examples of his work.

DEVELOPMENT:

--Have the students measure a 10" square on a piece of construction paper.
--Have the students cut out the square.
--Draw a circle on the square.
--The circles can be drawn with a circle template or a compass.
--Draw a smaller circle in the middle of the larger circle.
--Draw a design around the inside edge of the larger circle.
--Use markers to add color to the design.
--Cut out both circles.
--Trim the smaller circle a bit, so that it will swing in the middle of the larger circle when the mobile is hung.
--Cut out the design on the outer edge of the larger circle.
--Write or draw something on the center circle.
--Try a "sun verse" such as: "smiles are personal sunshine" or "smiles are meant to be shared."
--Use a hole punch to punch holes at the top of both circles.
--Tie the small circle into the middle of the larger circle through the holes.
--Tie and loop up to the top.
--Leave some string to hang the "sun."

INTERCURRICULUM LESSON:

English - This lesson may be extended into an English lesson with the topic of writing poems or an introduction to Haiku poetry.

Math - This lesson may be used to introduce students to measurement with the use of a ruler and a compass as well as a lead-in to geometry through the use of the various geometric shapes

MATERIALS:

12" x 14" heavy construction paper in sun colors, scissors, circle templates, compass, string, pencil, rulers, markers, hole punch

VALUE/ASSESSMENT:

Have each student hold up his/her mobile and read the "sun verse."
Students further develop their manipulative skills when handling the materials and use this competency in constructing their mobiles.
They also achieve competency in oral communication skills through the reciting of their poems.

HOMEWORK:
Prepare a short poem about the sun.

Love
Love
Love
Love
"Smile"
E. Pliskin

CHARLES A. BONNICI

CURRICULUM AREA: Writing/Poetry
GRADES: 7-12

LESSON PLAN

TOPIC: Concrete Poems

AIM: To write/draw a concrete poem

INSTRUCTIONAL OBJECTIVE: Students will be able to write a concrete poem using templates to draw the shapes of simple objects

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

General Visual Acuity through the perception, recognition and identification of shapes;

Visual Analysis through the bringing together of the individual details, objects, and symbols, giving them interpretative meaning;

Visual Synthesis through the development of self-concept, imagination and creativity.

VOCABULARY/TERMS:

CONCRETE POEM - A poem which uses words associated with an object to actually draw the object

MOTIVATION:

On the board, have a simple outline sketch of a television set.
Say: "I want you to close your eyes and think of how you feel when you watch television.
Think of one or two words that describe your feelings.
When you have them, raise your hand."
As students raise their hands, elicit their words and write them around your TV sketch, first around the outer "box" and then around the inner screen.
After the feelings run out, elicit and write the name of favorite shows, characters, and so forth.
Then erase your outline sketch.
Read the words written; have a student, or the class, read them in chorus.
Point out that they have just written a special kind of poem: a concrete poem.

DEVELOPMENT:

--Have large templates of various common objects available: heart, bird, face, cat, tree, flower, light bulb, doll house, circle, sun, moon, ball and so forth.
--Have the students select a template and lightly trace the shape on their paper.
--Have the students make a list of any words they associate with the object, feelings, descriptions, ideas, and so forth.
--Students can print or write or letter these words around the drawing or tracing.
--Circulate around the room and individually assist each student with either ideas or words.
--Have the students neatly erase the original tracings/drawings.

INTERCURRICULUM APPLICATION:

This is a good introduction to a poetry lesson that works with all levels of students and thus ties in nicely with an English class.
The simple word-drawings can be colored and made into actual painted pictures with the words as the drawing outline.

MATERIALS:

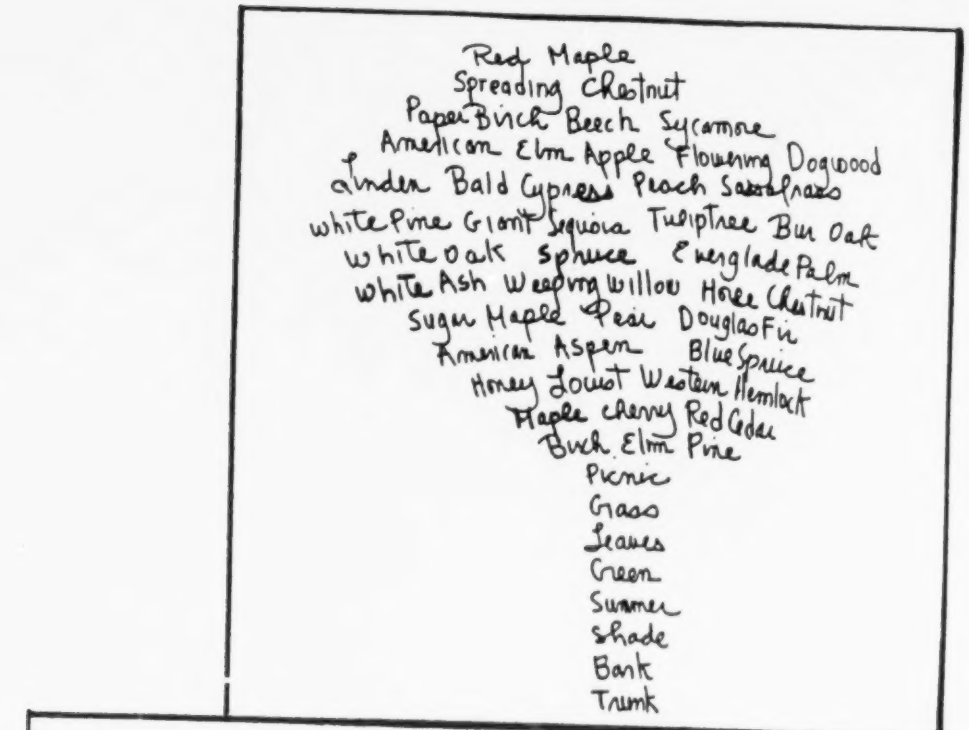
Paper, pencils, templates, erasers

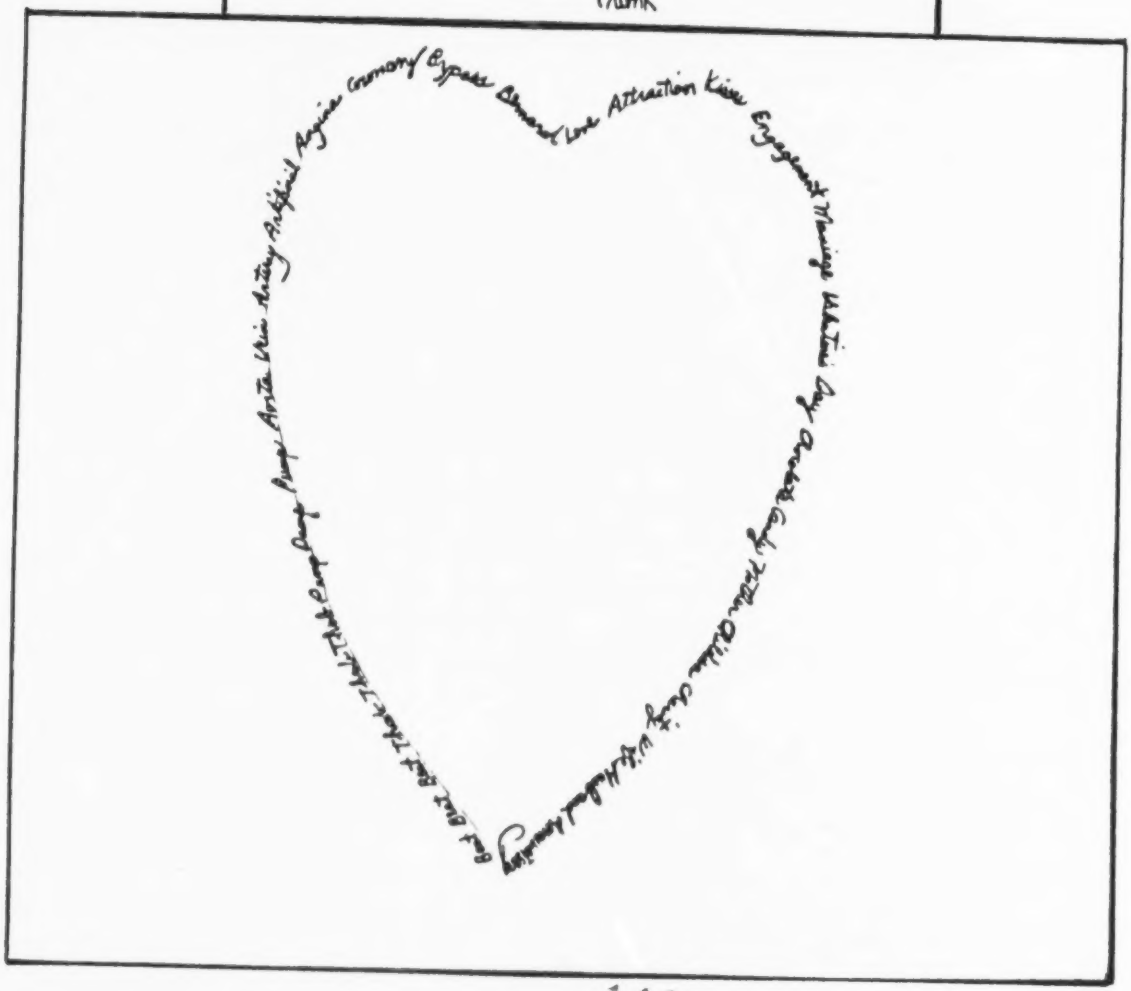
VALUE/ASSESSMENT:

Each student can display and read his/her poem to the class.

REFERENCES:

SEE THE DIFFERENCE, By Claire Ashby-Davis and Charles Bonnici (booklet from the learning activity kit, READING IN THE CONTENT AREAS: ENGLISH), New York: Westinghouse Learning Corporation, 1975.




But But But There There There Thank Thank Thank Empty Pump Pump Pump Arctic Ice Artery Artificial Aspirin Ceremony Cypress Diamond Love Attraction Kiss Engagement Marriage Wedding Cozy Romance Cozy Pillow Cozy Warm Hot Hot Hot

MICHAEL MEHMET

CURRICULUM AREA: Writing
GRADES: High School

LESSON PLAN

TOPIC: Book Binding

AIM: To design and bind a book

INSTRUCTIONAL OBJECTIVE: Students will be able to design and bind a book which will be used to communicate something of personal interest.

BEHAVIORAL OBJECTIVES: Students will be able to develop their:

Visual Synthesis Skills through connecting ideas and shapes;

Visual Analysis Skills through organizing unrelated and related objects and information into a finished product;

Tracking through the use of eye movement over the subject material following a predetermined sequence.

VOCABULARY/TERMS:

BIND - To fasten with a cover

SPINE - The backbone of a book, the middle section of the cover

COVER - The front and back portion of the book

SIGNATURE - A group of sheets of paper folded and sewn together to form a unit of a book and usually planned in multiples of four

ENDSHEETS - The front and back inside sheets glued to the cover

MOTIVATION:

Show the class some beautifully bound books and ask:

What do you find exciting about these books?
What makes them particularly beautiful?
Do you think that you could create your own book?
Do you have any idea how a book is made?

DEVELOPMENT:

--List materials used to make a book:
hardboard, paper, ink, paint, glue, thread

--List the different parts of a book:
cover (binding), pages (signature), spine, Endsheets

--Distribute material to each student.

THE BOOK COVER

See Figure A and Figure B which follow.

--Lay a piece of masking tape, sticky side up on the desk.
--Stick the thin strip of cardboard (6" x 1/4") on the center of the tape.
--Stick one of the large cardboard squares (6" x 4 1/2") next to the thin spine strip (leave a small amount of space between the boards).
--Repeat the procedure with the other large board.
--Fold down the masking tape over the top and bottom.
--Place cover paper on top of the desk and put taped cardboards on top.
--Fold over excess cover paper over the cardboard.
--Cut off cover paper corners at an angle.
--Apply adhesive to the back of the cover paper and cardboards.
--Glue down all excess coverpaper to the back of the board.

THE SIGNATURES (PAGES)

See Figure C which follows.

--Fold two sheets of paper (8" x 11") in half.
--Place the two sheets together and fold in half again.
--Mark with a pencil one half inch from the top and bottom.
--Continue marking one inch from the last mark.

THE BINDING OF PAGES

See Figure D which follows.

--Thread the needle and begin to sew pages together from the first mark.
--Continue in and out of the second mark and do so for the first set of pages.
--Begin the same sewing process for the 2nd set of signatures and knot the two signatures together.
--Cut the pages open.
--Glue the first and last page of the signatures to the inside cover of the book, thus creating the endsheets.

INTERCURRICULUM APPLICATION:

Writing - Students can use their books to hold a collection of their own poetry and short stories.

MATERIALS:

Two pieces of hardboard 4 1/2" x 6", one piece of hardboard 1/4" x 6", one piece of cover paper, masking tape, rubber cement, a needle, four sheets of white paper, scissors, ruler, pencil

VALUE/ASSESSMENT:

When the books are completed, display them for further viewing.

Students can share what occurred, the unexpected successes and the satisfactions of the completion of "My Book," designed, illustrated, and bound by "me."

FOLLOW-UP:

This is a good opportunity to arrange a class trip to a rare book collection, usually at a local library or a museum.

The Book Cover Figure A

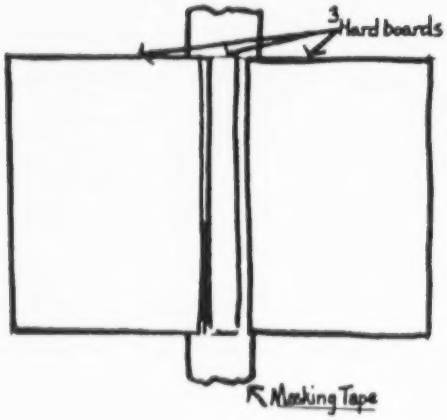
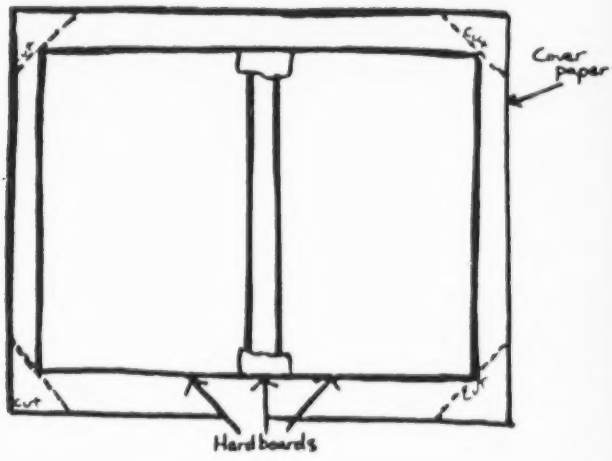
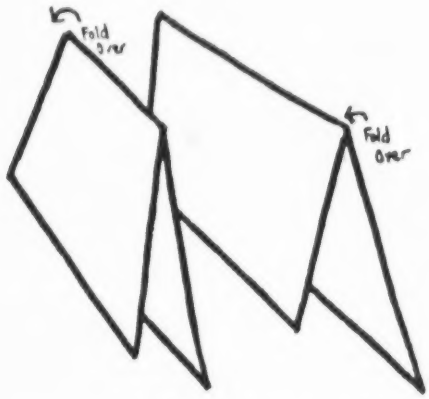


Figure B

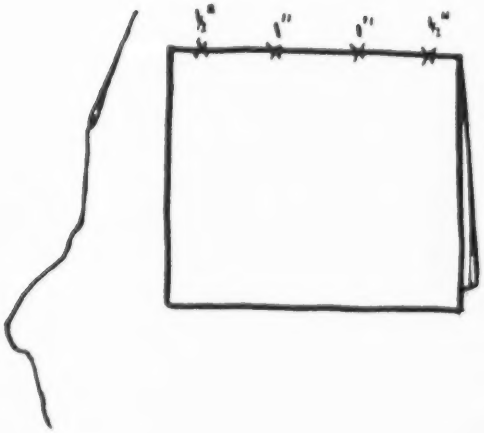


The Signature Pages Figure C



Paper 8"×11" folded

The binding of Pages Figure D



SOME HELPFUL AGENCIES AND RESOURCES

American Council for the Arts
Publications/Catalogues
570 Seventh Avenue
New York, New York 10018

Association for Children with Learning Disabilities
5225 Grace Street
Pittsburgh, Pennsylvania 15236

Council for Children with Behavior Disorders
of the Council for Exceptional Children

The Council for Exceptional Children

1920 Association Drive
Reston, Virginia 22091

The Children's Book Council
67 Irving Place
New York, New York 10003

Horticultural Society of New York
128 West 58th Street
New York, New York 10019
(212) 757-0915

MUSEUMS

American Museum of Natural History
Central Park West and 78th Street
New York, New York 10024
Programs for Visually Impaired and other Special Programs
(212) 873-7320

Metropolitan Museum of Art
Disabilities Services
Division of Education Services
Fifth Avenue at 82nd Street
New York, New York 10028
(212) 879-5500

Museum of Modern Art
Department of Education
Fifth Avenue and 53rd Street
New York, New York 10019
(212) 708-9795

Whitney Museum of American Art
ArtReach Program
945 Madison Avenue
New York, New York 10021
(212) 570-3655

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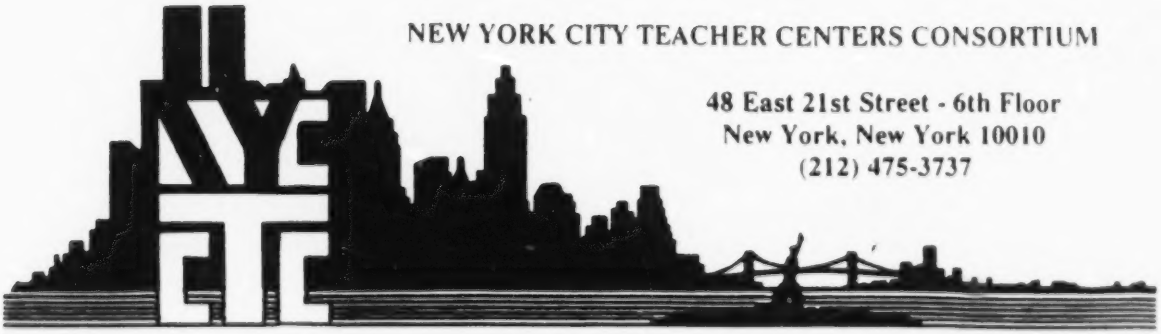

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